

THE DIAPASON

Official Journal of the National Association of Organists

DEVOTED TO THE ORGAN

Official Paper of the Organ Builders' Association of America

Eleventh Year Number Four

CHICAGO, MARCH 1, 1920

One Dollar a Year. Ten Cents a Copy

STEERE FACTORY BURNS; NEW ONE WILL BE BUILT

FIRE AT SPRINGFIELD, MASS.

Fortunately Completed Work Had
Just Been Shipped—Temporary
Quarters to Be Taken While
Plans Are Worked Out.

Fire of unknown origin on the morning of Feb. 17 destroyed most of the plant of the Steere Organ Company at Springfield, Mass. The company is negotiating for temporary quarters and it is announced that work will be delayed but slightly because of the fortunate fact that the factory had shipped out most of its completed work just before the fire. Plans are under consideration for the construction of a larger plant and these are expected to be carried out as rapidly as possible. The business of the Springfield company meanwhile is going forward without interruption.

In a letter to The Diapason, President George O. Kingsbury writes:

"Although such an occurrence is inconvenient and causes some delay I feel that it will ultimately prove almost a good thing for our company because our factory was very old and not at all fireproof. I therefore consider that this temporary inconvenience will hasten the day when we will have a splendid modern plant which will place us in a better position than ever before to take care of our fast growing business."

"It has been especially gratifying to discover the many friends and admirers through many letters which we have received, even from some of our contemporaries. Everybody seems to feel that although the fire will cause temporary inconvenience the outcome should mean a modern plant and equipment for the Steere Organ Company, and therefore our momentary discomfort will only hasten better and bigger things for the company."

"Our important papers and records have all been saved and our employees are showing a most loyal spirit."

J. HARRY ESTEY IS DEAD.

Treasurer of Organ Company a Victim of Influenza in Boston.

J. Harry Estey, treasurer of the Estey Organ Company of Brattleboro, Vermont, and known among organ builders throughout the country through his long connection with that old and prominent company, died of influenza at the Parker House in Boston, Feb. 7.

Mr. Estey was 46 years old. He is survived by his widow, who was Miss Althare Chase, and two children, Paul and Althare. Mrs. Estey was with her husband when he died, having been summoned as soon as he became seriously ill. His brother is Colonel J. Gray Estey, president of the Estey Company. The funeral was held in Brattleboro, Feb. 9.

Mr. Estey had long been prominent in music trade affairs and was a past president of the National Piano Manufacturers' Association. He was also a prominent figure in Masonic circles.

Yon To Have Large Audience.

A large sale of tickets for the Chicago recital of Pietro A. Yon, to be given in Kimball Hall the evening of March 1, is reported and Mr. Yon is assured of a representative audience, not only of organists, but of musicians in general. As this will be Mr. Yon's first performance here in a downtown place, the recital is awaited with special interest. The program will range from Bach to the present day and will include Mr. Yon's own Sonata Prima.

CAPTAIN ARTHUR HYDE DEAD

Organist of St. Bartholomew's, New York, Pneumonia Victim.

Word comes by telegraph as The Diapason goes to press of the death, on Wednesday, Feb. 25, of Captain Arthur S. Hyde, organist and choir master of St. Bartholomew's Episcopal Church, New York. Mr. Hyde was one of the best-known organists of the metropolis. He was stricken with pneumonia about two weeks ago and the last few days had hovered between life and death. Mr. Hyde was at St. Bartholomew's, one of the leading positions in New York, for twelve years, except for the time he was in the service of the nation in France during the war. The Diapason will publish a sketch of his career in its next issue.

STAMM GOES TO TULSA, OKLA.

St. Louis Organist to Play New Hillgreen, Lane & Co., Four-Manual.

Ernest Prang Stamm, prominent St. Louis organist, has been appointed organist of the First Christian Church of Tulsa, Okla., a beautiful new edifice in which Hillgreen, Lane & Co. have just completed a large four-manual organ. Mr. Stamm gave the opening recital on this organ Feb. 3 and was then engaged to come to Tulsa permanently.

Mr. Stamm will assume charge on or before March 14. His acceptance of the Tulsa appointment will mean resignation from important positions in St. Louis, where he is organist of Emmanuel Episcopal church and the B'nai-El temple. He is also director of the St. Louis Liederkrantz chorus. Music will be one of the great features of the work and worship of the new church, in line with the plans of the congregation to present a progressive exemplification of the best that there is in sacred music. Mr. Stamm will direct the choir and assemble the singers. Besides the chorus choir, there will be a quartet.

The new organ has thirty-three speaking stops and eighty mechanical accessories. It was sold to the church by the Will A. Watkin Company of Dallas.

At his opening recital Mr. Stamm gave this program: First Sonata, Guilmant; "Suite Gothique," Boellmann; Andantino, Lemare; Capriccio, Lemaigne; Meditation, Sturges; "Consolation," Stamm; Scherzo, Dethier; "Pomp and Circumstance" March, Elgar.

Truette Club Entertained.

Wednesday, Feb. 18, the Truette Organist Club was entertained at the home of Charles D. Irwin, Willard road, Brookline, Mass. The following program was given on the new three-manual Steere organ, which Mr. Irwin has just installed in his home: Fantaisie (piano and organ) Demarest, (Mrs. Bennet and Mr. Irwin); Fantaisie, Bach, (E. R. Sircorn); "Dreams" Seventh Sonata, Guilmant, (Mr. Sircorn); A paper on the Life of Guilmant by Miss Ida Treadwell; "Marche Funèbre et Chant Seraphique," Guilmant (Mrs. Rehling); Cello Solo, "Agnus Dei," Bizet (Mrs. Albert Walker); Baritone Solo, cello obbligato, Robaud (Mr. and Mrs. Albert Walker); Elegie and Fugue, Guilmant (Mrs. Bennet and Mr. Irwin). A picture of Mr. Truette taken at the Eliot Church organ. Newton, was presented to each member of the club by Mr. Irwin. The club numbers sixty-eight members, all of whom have been pupils of Mr. Truette.

Frank E. Ward's Quartet in C minor, which was awarded the prize of the National Federation of Musical Clubs in 1917, was played by the Elsa Fischer String Quartet before the MacDowell Club of New York City at a recital Jan. 18.

ORGAN FOR FAMOUS CHURCH

Kimball Company to Build Four-Manual for St. Stephen's, New York.

The W. W. Kimball Company has been awarded the contract to install a four-manual organ in St. Stephen's Church, on Twenty-ninth street, near Lexington avenue, New York City. It is to utilize the case of the old instrument, which stands on the balcony at the rear of the church, and also a small chancel organ, which stands at the front of the church. The organ in the rear was a three-manual of about thirty-five stops, approximately thirty-five years old, built by Williams of New York. From all indications and judging from the specification it was a fine organ in its day. The small chancel organ was built at a later date by Roosevelt and is still in good condition.

The new organ is to be arranged so that it will be possible to play both organs from the main console in the gallery, or either can be played independently. Each will have its own console and blower. Chimes are to be installed in the new main organ, which will be entirely new Kimball work, with the exception of the case.

This church is famous, as it was really the Catholic center in the old days when the Murray Hill district was in its prime. It also contains a set of beautiful frescoes. All of the overseas Knights of Columbus war work was carried on from its rectory.

This contract marks the passing of a fine old instrument. The old organ is the one the Rev. Dr. Edward McGlynn played for many years. The church thought that some one who knew of this association might wish to save this old instrument because of this fact.

GEORGE W. BADGER IS DEAD.

Well Known Maker of Organ Pipes Passes Away in Brooklyn.

George W. Badger, for years prominent in the organ building profession and the head of an organ pipe manufacturing establishment at Merrick, N. Y., died at his home, 531 Decatur street, Brooklyn, Feb. 3. Death was caused by arterio-sclerosis. He is survived by his widow and by a daughter, Mrs. Walter V. Elliot of Bridgeport, Conn.

George W. Badger was born at Pomfret, Conn., Jan. 3, 1855. When a young man he became connected with Steere & Turner of Westfield, Mass., from whom he learned the trade, and upon the removal of the firm to Springfield, Mr. Badger took the contract for the manufacture of the pipes for Steere & Turner. In 1892 he moved to Brooklyn and started in business for himself, locating in the building with Reuben Midmer & Sons. Because of the expansion of the business, the plants of both Mr. Badger and the Midmer concern were removed to Merrick, N. Y., in 1906. Mr. Badger maintaining his residence in Brooklyn.

As a business man Mr. Badger's reputation was known to his customers, who included some of the most noted organ builders in the country. At the time of his death he had many contracts for large organs for churches, schools and theaters, and was about to start work on a two-manual organ for Victory Mills, a branch of the American Manufacturing Company at Liberty Mills, N. Y.

Mr. Badger was held in the highest esteem by his employees, and in respect to his memory they will continue to carry on the business.

Schofield in College at Manila.

Dr. Robert L. Schofield has left the conservatory at the College of Puget Sound, Tacoma, Wash., and has taken a position as dean and director of the conservatory at the University of the Philippines, Manila, P. I. This is a large institution supporting an excellent faculty.

HIGHER PAY MOVEMENT LAUNCHED AT ST. LOUIS

IS FIRST ORGANIZED EFFORT

Two Meetings, Attended by Leading Church Players, Are Held and Some Churches Already Are Raising Salaries.

The first organized movement by organists in this country to obtain better salaries has been launched at St. Louis. As the result of two meetings, at which the leading church players of the city were present, fruits are already being reaped, some of the churches actually having anticipated any further steps by granting their organists higher remuneration. The St. Louis movement no doubt will attract attention in every city in the country. The District of Columbia chapter, A. G. O., also has taken action and others are expected to follow.

The first meeting of organists of St. Louis under the auspices of the Missouri chapter of the A. G. O. to discuss the question of increasing the salaries of organists was held on Sunday, Feb. 8, at the Musical Art building.

The response to the invitation was very encouraging. The officers did not limit the meeting to A. G. O. members, but it was open to all organists of the city. The atmosphere which pervaded this meeting was unusual. All minds seemed to be fixed on the one thing for which this meeting was called. Professional jealousy seemed to be screened to the winds in working in harmony for the ultimate improvement of a harassing condition. All in all it was an unusual meeting and one which will go down as an epochal one in the musical life of the city.

The meeting being called under the auspices of the Missouri chapter, the dean, Edward M. Read, naturally was the chairman of the meeting. He made a preliminary talk setting forth the purpose of the call, after which he called upon William John Hall, former dean of the chapter and organist of the First Church of Christ, Scientist, for a talk. Mr. Hall dwelt upon conditions in the city and advised all organists who could get no satisfaction out of their churches to enter the "movie" business.

W. D. Armstrong of Alton, Ill., was then called upon for his opinion. Mr. Armstrong suggested that the best plan was to organize and fix a minimum wage. E. R. Kroeger, the first dean of the chapter and one of the founders of the guild, gave his experience while in the "organ game." Mr. Kroeger also suggested the best plan was to organize.

Mr. Hall then moved that those present organize as the St. Louis Association of Organists. This was seconded and carried unanimously. As the hour was getting late it was moved to adjourn until Feb. 22 for definite organization. The members lingered long time after the meeting, discussing the matter in an enthusiastic way.

C. H. Stocke was appointed secretary pro tem. until the regular officers are elected.

The second meeting of the association was held Sunday afternoon, Feb. 22, in the Musical Art building. Edward M. Read again presided. He emphasized the purpose of the meeting once more and then proceeded with the regular order. It was considered expedient to elect officers in order to expedite the work of the organization. Milton B. McGrew of Trinity Episcopal Church was elected temporary president. Christian H. Stocke of the Côte Brilliante Presbyterian Church secretary, and Oscar H. Jost of Second Presbyterian Church treasurer.

The working out of a plan of pro-

cedure was left to a committee consisting of the three temporary officers, with the addition of George Enzinger of the Independent Holy Ghost Church and Mrs. Frank A. Neal of the Lafayette Park Methodist Church. This committee will report at the next regular meeting, which will be held the second Sunday in March. All meetings are to be held on the second Sunday of each month. Dues were fixed at \$2 a year.

Many more attended this meeting than the first one. It was reported that there are 112 Protestant churches in St. Louis with paid organists. Up to date fifty have signed as members. Each member has been appointed a committee of one to secure one additional member each.

A letter was read from Warden Clifford Demarest of the A. G. O., in which he states that the council will approve the action of the Missouri chapter, under whose auspices this movement began, and from which this organization originated, as long as it is done in a legitimate and dignified manner. He also stated that he personally will try to stimulate this movement in other chapters.

A number of organists have reported increases from their churches since this movement began, some having come voluntarily. The statement was made that in the beginning the churches were inclined to take the matter lightly, and some people laughed, but this all has been changed and they are taking the question seriously.

There was a discussion as to the best plan of procedure, both as to securing members and salary increases. One plan was to base the increase upon a certain per cent of the pastor's salary, provided that salary was above a certain amount—say above \$2,000. Another plan was to find out the financial standing of the churches and then classify them, fixing a minimum for each classification.

ORGANISTS' CLUB ELECTION

Claude B. Ball President of Chicago Organization—Work for Year.

The first meeting of the year 1920 for the Chicago Organists' Club was held Jan. 27 and was one of the most enthusiastic in the history of the organization. The entire membership was present, and seven new members were taken in. The annual election of officers was held and the following were elected:

President—Claude B. Ball, head of the educational department of the Rudolph Wurlitzer Company.

Vice-President—E. V. Hegbom.

Recording Secretary—Miss Mildred Fitzpatrick, organist at the Playhouse Theater.

Financial Secretary—Miss Hazel Hirsh, organist at the State-Lake Theater.

Sergeant-at-Arms—F. M. Jeffords, organist at the West End Theater.

Board of Directors—Carl Reavley, Mrs. Annabelle Wynne, Frank Davis, Miss I. M. Walsh and C. E. Fitch.

The following committees were appointed:

Grievance—Mr. Jeffords, Miss Compton and Miss Walsh.

Entertainment—Ralph Stockman, Miss Randall and Mr. Shook.

Sick Committee—Allen Morgan and Miss Helen Holmes.

Circulation—Miss Mildred Fitzpatrick, Mr. Reavley and Mr. Hegbom.

At the meeting Feb. 24 a social session followed the business. A paper was read by E. C. Fitch, organist of the Pantheon Theater. Joe Manne sang solos and Miss Johnson played violin solos. Another very interesting paper, on the subject "Motography," was read by Miss Mabel Fitzpatrick. This was followed by refreshments and dancing.

Runkel Plays for Dedication.

Kenneth E. Runkel gave the dedicatory recital Feb. 15 on the new Austin in Westminster Presbyterian Church, Waterloo, Iowa, to an audience that more than filled the church. Feb. 22, in Grace M. E. Church, the Grace Westminster Presbyterian, First Evangelical, and First Brethren choirs and the B Sharp and Y. W. C. A. music clubs, all under Mr. Runkel's direction, making a chorus of 125 voices, gave a choir festival program.

FIVE YEARS OF ORGAN IN SAN DIEGO PARK

RECORD OF DR. H. J. STEWART.

Daily Recitals on Outdoor Instrument and What They Have Accomplished—How Organist Views Public Taste.

At the request of the San Diego Union Dr. Humphrey J. Stewart, organist at the outdoor organ in Balboa Park at San Diego since that instrument was installed, tells the story of the organ and of its benefits in the last five years. The following excerpts from the report are here-with presented as of interest to all Diapason readers:

"In addition to the original gift of the organ and organ pavilion, John D. Spreckels has paid the salary of the organist from the inauguration to the present time, together with the salary of the resident organ tuner, whose services are needed every day in order that the instrument may be kept in proper condition.

"The organ was formally presented to the city on Dec. 31, 1914, on the eve of the opening of the Panama-California Exposition. The daily recitals commenced on the following day, Jan. 1, 1915, and they have been continued regularly to the present time.

"A series of recitals given daily, and extending over a period of five years is unique in the history of American music; and in fact I am not aware of such a record in any other country. The Spreckels organ has another distinctive feature—it is the only outdoor organ in the world; nor is it likely that this unique distinction will ever be challenged, for climatic conditions would probably stand in the way of such an enterprise in any other city. No better testimony to the climate of San Diego can be given than the fact that postponements of concerts on account of unfavorable weather have only averaged nine days a year.

"During 1919 not fewer than 2,269 numbers were played. This record naturally includes a good many repetitions of favorite pieces, most of them by request; but by actual count 1,174 compositions have been presented, and of these about 200 have been played for the first time. The list of composers represented is too long for publication in this article, but it numbers 385, and includes names ranging from Bach to Debussy and others of the present day. Practically every composer of note is represented in the list.

"The Spreckels organ is one of the finest examples of the organ builder's art. It was built by the Austin Organ Company of Hartford, Conn., and it contains four manuals, with eighty-eight stops.

"Undoubtedly the greatest problem the recital organist has to solve is that of the choice of music for his programs, and a few words on this point may not be out of place, especially as the same question has arisen in every city wherein organ recitals have been established. Quite frequently the performer is accused of playing selections which are 'over the heads of the people,' to use a common expression. It is a curious fact that the eminent pianist, violinist or vocalist who presents a recital program may—and does—perform the works of the great masters without arousing hostile criticism. Only the organ recitalist seems to be the target for such comments and just why this should be so I confess I am at a loss to understand.

"But there is another side to the question. The organist is compelled to bear in mind that a large number of his audience really do desire to hear good music, and they are quick to resent the introduction of mere trash, such as may be found in the so-called popular music of the day. This tendency is indicated by the numerous requests received for high-class compositions; indeed, it has been my experience that requests for special numbers are almost invariably along classical rather than popular lines. Of course, we are always likely to have with us the friendly critic

who tells you he knows nothing about music, a fact which, if properly considered, ought to make him rather careful in criticizing. Still, this type of critic seeks to justify himself by stating that, even if he knows nothing about music, he knows what he likes. Now, having already informed you that he is entirely ignorant of the art, with delightful inconsistency (and not a little self-conceit), he calmly assumes that the music which happens to please him must of necessity be the best, not only for himself, but for others.

"It is perhaps needless to say that music of the cabaret or dance-hall type will not be considered. Such pieces are really not music at all, and their performance would undoubtedly give offense to a majority of the audience. Those who prefer 'music' of this kind will find no difficulty in gratifying their taste, for unfortunately such selections are always to be heard in public places; but to allow them on a concert program would be equivalent to filling the bookshelves of a public library with dime novels, or exhibiting comic supplements from the Sunday papers on the walls of an art gallery."

Heinrich Bockisch Is Dead.

Heinrich Bockisch, head technician of M. Welte & Sons, and a well-known organ expert, died in February at his home, 1215 Grand Concourse, New York, after an illness of about eleven days with influenza and pneumonia. Mr. Bockisch had been connected with M. Welte & Sons since they went into business in this country, and had held the position of head technician, developing many of his ideas into devices in connection with the Welte-Mignon reproducing instruments.

Good Record with Zephyrs.

Charles M. Brown, manager of the Zephyr Organ Blower Sales Company of New York, agents for the east for the Zephyr blower, writes The Diapason as follows: "The New York office of the Zephyr company is going so nicely that I thought you and your readers would be interested to know of our progress. Starting four months ago with a machine previously little known or understood in these parts, we proceeded to demonstrate the merits of the Zephyr to such an extent that we expect to receive our order No. 50 before March 1. We feel that this is a good record and a testimony to the quality and efficiency of Zephyr blowers."

Organ Combined with Band.

Dr. John T. Erickson, organist and director at Gustavus Adolphus Lutheran Church, New York, performed a notable feat Jan. 24 when he played the accompaniments from the orchestral score for a concert by the Aurora Band in his church. Several interesting numbers for band and organ combined were on the program, including the "William Tell" overture and the opening movement from Beethoven's "Moonlight" sonata. The unusual combination gave a very good ensemble, according to those who heard the concert.

THE DIAPASON.

Entered as second-class matter March 1, 1911, at the postoffice at Chicago, Ill., under act of March 3, 1879.
Issued monthly. Office of publication, 1507 Kimball Building, Wabash avenue and Jackson boulevard, Chicago.


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For information write Calvin Brown, 1539 North Richmond street, Chicago, Ill.

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WANTED—TWO CONSOLE MEN, two chest men, and some all around mechanics. C. S. HASKELL, INC., 1529-22 Kater street, Philadelphia.

WANTED—PAGE IN THE DIAPASON containing advice to moving picture organists. All numbers previous to 1920. Will pay something. Address C-1, The Diapason.

WANTED—A LARGE CONCERN IN the East needs three or four first-class organ pipe makers. Steady work, good wages. Address A-4, care of The Diapason.

A VOICER, WELL-KNOWN, WISHES to connect with a representative firm. Steady state wages. Address C-3, The Diapason.

**SIXTY YEARS DEVOTED
TO BUILDING ORGANS**

RECORD MADE BY ODELL FIRM

Three-Score Years of Business Activities Completed by New York House Which Has Been in Hands of Same Family.

J. H. & C. S. Odell & Co. of New York have completed sixty years of organ construction and thus have achieved a remarkable record in the history of the organ in America. The New York firm has worked through the three-score years, witnessing the metamorphoses that have occurred and taking a prominent part in introducing the changes which have caused a revolution in organ construction since the earliest period. Founded by Americans, it has been a typically American institution in all its career and has exemplified the most solid and reliable side of the profession. In its home city of New York alone it has placed more than 300 organs.

It was in the early forties—about the time that the great period of progress in the organ building industry began—that the Odell family founded its business house. It has actively managed its own establishment since that day sixty years ago when the names of J. H. & C. S. Odell were painted on the wooden sign outside the small factory where they began to manufacture organs at 165 Seventh avenue. John H. Odell and Caleb S. Odell were the pioneers, brothers, born of old New York stock, the former in 1830 and the latter in 1827. They early entered the employ of Messrs Ferris and Stewart, organ builders of New York. In 1859 they seized an opportunity to enter business on their own account. Their first instrument of prominence was built in 1860 for the South Baptist Church in West Twenty-fifth street, New York, and the opening recital was a notable musical event in the city's life. George Washburne Morgan, the leading organ virtuoso of the time, was the organist and Mme. Parep-Rosa was the soloist. This organ is still in good operation and use in New York City.

During the first decade of its history the firm presented to the organ world, its records set forth, an innovation that has been adopted by all the organ builders of the country, and has become a necessary adjunct to every modern instrument. This was the combination piston between the manuals for operating stops, in groups. A patent for the new invention, known as the "Odell pneumatic composition knobs," was taken out May 8, 1866, and introduced for the first time in an organ built for Dr. C. W. Grant for his country residence at Iona Island, N. Y. The new system was commended immediately and resulted in such a phenomenal increase in business that the firm was compelled to seek larger quarters and moved to a new factory in West Forty-second street, in 1868. Here the brothers Odell continued to give their personal attention to the work and Odell-made organs kept improving in tonal and mechanical features. In 1872 the first patent granted in America for a tubular pneumatic action was issued to John H. Odell and the new system was introduced in a number of organs, especially for the operation of the pedal organ when placed at a distance from the console.

In 1873 it was necessary to enlarge the plant and a wing was added which more than doubled their floor area. From this time various improvements were made to facilitate the process of manufacture.

In 1892 Caleb S. Odell died, and his son, William H. Odell, who had been an active member of the working force since 1871, and George W. Odell, a son of John H. Odell, who had been trained in the business since 1875, were admitted to partnership with John H. Odell, the surviving member of the old firm. The young men gradually assumed the responsibilities of management as advanced age compelled John H. to relinquish his active participation. They intro-

duced one of the most important improvements in the firm's history, when in 1898 they produced and patented their "Odell vacuo-exhaust system" of tubular pneumatic action. This was installed in many of the largest organs.

In 1899 John H. Odell died and the firm was continued by the two members of the second generation, William H. Odell and George W. Odell, until 1911, when Caleb H. Odell, a member of the third generation and a son of William H., was admitted to partnership. He had entered the firm's employ twelve years before and had attained a thorough knowledge of the business, becoming a valuable asset in the administrative force and the inventor of many important improvements. In 1913 George W. Odell died and the firm has been continued since that time by William H. and Caleb H., the surviving partners.

In 1914 another epoch in the Odell history was made by the invention of the Odell electro-magnetic system of electric action.

Another of the sons of William H., Lewis C. Odell, after graduation from New York University, entered the firm's employ in 1911, and has become active in conducting its affairs.

To mark the anniversary the Odell house has issued a little volume entitled "The Pipes of a Thousand Voices," which is far ahead of the usual literature of the kind in typographical beauty and the information it contains. There are illustrations of some of the largest organs built by the Odells, including those in the Marble Collegiate Reformed Church, New York; St. Agnes' Chapel, New York; the Church of the Immaculate Conception, Yonkers; the Second Church of Christ, Scientist, New York; Temple Emanuel and several residences. There is also a very interesting history of the organ and specifications of some of the largest Odell organs.

Gerald F. Stewart's Hard Luck.

Gerald F. Stewart of Watertown, N. Y., is recovering from an attack of scarlet fever and from the shock of having the house which he made his home destroyed by fire. Although Mr. Stewart is thus beset with more than his share of woes, he is to be congratulated on the fact that things are looking much brighter. While Mr. and Mrs. Stewart were at choir practice in Trinity Church, of which he is the organist and choirmaster, the night of Jan. 16, the flames broke out and when they returned it was impossible to save anything except Bobby, the cat, Mrs. Stewart's pet, which, with its equipment of nine lives was taken from the wreckage after the destruction of the building, coated with ice, but not otherwise damaged. Mr. Stewart's loss was covered by insurance.

Teachers to Hear Mueller.

Carl F. Mueller has been invited to give an organ recital before the Wisconsin State Music Teachers' Association, which will be assembled in annual convention in Milwaukee the first week of May. His recital is scheduled for Thursday afternoon, May 6. On Sunday evening, March 21, he will appear in recital in the First Congregational Church of Port Washington, Wis. There are also pending several other engagements in Wisconsin cities.

Built by Lewis & Hitchcock.

An organ built by Lewis & Hitchcock of Washington, D. C., for Christ Church at Rockville, Md., was opened with a recital by Edgar Priest, organist of the Washington Cathedral, on Jan. 19. The instrument has two manuals and fifteen speaking stops. There are three combination pistons for the swell and two for the great. Three soft stops of the swell are duplexed to the great. Mr. Priest played a program which included: Suite in F, Arcangelo Corelli; Idyll, Moncrief; Caprice, Sturges; "Hallelujah Chorus" from the "Messiah," Handel; Even-song, Johnston; Gavotte, Thomas; Offertoire on two Christmas Carols, Guilmant; "Träumerei," Schumann.

**FOUR-MANUAL, 73 STOPS,
TO BE BUILT BY SCHANTZ**

LARGE CONTRACT AWARDED

Gift to St. Mary's Catholic at Massillon, Ohio, to Include Special Features—Specification of the Instrument.

A. J. Schantz, Sons & Co., of Orrville, Ohio, have received the commission to build a four-manual of seventy-three speaking stops for St. Mary's Catholic Church at Massillon, Ohio, and are to construct an organ that will have several features of note. The instrument is the gift of a member of the church who desires to have his name withheld. There will be both solo and echo divisions and a noteworthy fact is that the echo will be voiced on two-inch wind so as to obtain the utmost refinement of tone in this division. Heavy wood swell-boxes will be used, in an effort to have them only heavy enough to make possible a satisfactory crescendo.

The specification prepared for this organ is as follows:

GREAT ORGAN.

Double Open Diapason, 16 ft., 73 pipes. Open Diapason, major, 8 ft., 73 pipes. Open Diapason, minor, 8 ft., 73 pipes. Octave, 5½ ft., 73 pipes. Octave, 4 ft., 73 pipes. Super Octave, 2½ ft., 73 pipes. Mixture, 4 ranks, 24 pipes. Flute Harmonic, 4 ft., 73 pipes. Doppel Flute, 8 ft., 73 pipes. Double Trumpet, 16 ft.; Trumpet, 8 ft., and Octave Trumpet, 1 ft. (unit). 97 pipes. Cathedral Chimes, 20 bells.

SWELL ORGAN.

Bourdon, 16 ft., 73 pipes. Stopped Diapason, 8 ft., 73 pipes. Open Diapason, 8 ft., 73 pipes. Salicional, 8 ft., 73 pipes. Aeoline, 8 ft., 73 pipes. Quintadena, 8 ft., 73 pipes. Vox Celeste, 8 ft., 73 pipes. Flute Traverso, 1 ft., 73 pipes. Gemshorn, 4 ft., 73 pipes. Piccolo, 2 ft., 73 pipes. Dolce Cornet, 3 ranks, 188 pipes. Contra Fagotto, 16 ft., 73 pipes. Oboe, 8 ft., 73 pipes. Cornopean, 8 ft., 73 pipes. Vox Humana, 8 ft., 73 pipes.

CHOIR ORGAN.

Contra Viole, 16 ft., 73 pipes. Violin Diapason, 8 ft., 73 pipes. Dulciana, 8 ft., 73 pipes. Viola d'Orchestre, 8 ft., 73 pipes. Unda Maris, 8 ft., 73 pipes. Fugara, 4 ft., 73 pipes. Flageolet, 2 ft., 73 pipes. Flute d'Amour, 4 ft., 73 pipes. M. odia, 8 ft., 73 pipes. Clarinet, 8 ft., 73 pipes. Celestial Harp, 19 bars. Glockenspiel, 30 bars. Tremulant.

SOLO ORGAN.

Stentorphone, 8 ft., 73 pipes. Violoncello, 8 ft., 73 pipes. Viole Celeste, 8 ft., 73 pipes. Flauto Major, 4 ft., 73 pipes. Hohlpfeife, 4 ft., 73 pipes. Concert Piccolo, 2 ft., 73 pipes. Cor Anglais, 8 ft., 73 pipes. Tuba Mirabilis, 8 ft., 73 pipes. Tuba Clarion, 4 ft., 73 pipes.

ECHO ORGAN.

Fern Flute, 8 ft., 61 pipes. Dolcissimo, 8 ft., 61 pipes. Gambette, 4 ft., 61 pipes. Flute Celeste, 8 ft., 61 pipes. Harmonia Aetheria, 2 rks., 122 pipes.

PEDAL ORGAN.

G. avissima, 64 ft., Resultant. Open Diapason, 32 ft., 32 pipes. First Open Diapason, 16 ft., 32 pipes. Second Open Diapason, 16 ft., 32 pipes. Bourdon, 16 ft., 32 pipes. Lieblich Gedeckt, 16 ft., 32 pipes. Violone, 16 ft., 32 pipes. Contr. Violone, 16 ft., 32 pipes. Bombarde, 16 ft., 32 pipes. Positave, 16 ft., 32 pipes. Trumpet, 8 ft., 32 pipes. Quinte, 10½ ft., 32 pipes. Octave, 8 ft., 32 pipes. Super Octave, 4 ft., 32 pipes. Violoncello, 8 ft., 32 pipes. Gedeckt, 8 ft., 32 pipes. Dolce Flute, 8 ft., 32 pipes.

Charles W. Mowry Dead.

After an illness of a week with pneumonia, Charles W. Mowry, one of the best-known organists of Utica, N. Y., died at his home Feb. 8. For approximately twenty years he was organist at the First Presbyterian Church. Mr. Mowry was born in 1881, at Pascoag, R. I. When 14 years old he became organist of St. Patrick's Church, Clayville, N. Y. At 17 years he assumed charge of the organ at the First Presbyterian Church of Utica, and held that position until his death. He was also a highly successful teacher of the two instruments of which he was master, and was an instructor in the Masonic Home for the last nine years. He married Margaret Davis of

Clayville, Nov. 15, 1905, and she survives, with two children, H. William and M. Elizabeth Mowry. He is survived also by his parents, Mr. and Mrs. Herman S. Mowry of Worcester, Mass., and one brother.

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KATE ELIZABETH FOX, F. A. G. O.

ORGAN RECITALS
Organist and Choir Director, Church of the Redeemer
Morristown, New Jersey

RECITAL PROGRAMS

Ralph Kinder, Philadelphia, Pa.—Mr. Kinder gave his twenty-first season of recitals at the Church of the Holy Trinity on the Saturday afternoons in January and had the same large audiences that always come out to hear Mr. Kinder. The recital Jan. 31 was the 782d played by him in this church. The programs included the following:

Jan. 10—Thanksgiving March, Lemare; Pastorale in E, Yon; Passacaglia, Frescobaldi; "Canzone della Sera," d'Evry; Concerto in D major, Handel; "Fantaisie Rustique," Wolstenholme; "Souvenir" (new), Kinder.

Jan. 17—Sonata in C minor (Andante maestoso; Allegro risoluto), Salome; Andante Capriccio, Bottazzio; Caprice, Guilmain; Intermezzo, Hollins; Meditation and Toccata, d'Evry; Second Andantino in D flat, Lemare; Scherzo Pastorale, Federlein; "The Tragedy of a Tin Soldier," Nevin; Fugue in D major, Guilmain; "Evening Bells and Cradle Song," Macfarlane; Pavane, Johnson; "At Parting of Day," Frysinger; Concert Piece in B, Parker.

In his recital at Trinity Cathedral Feb. 16 Mr. Kraft played: Concert Overture in C major, Hollins; Cantabile, Jongen; "Chanson d'Ete," Lemare; Introduction to Third Act of "Lohengrin," Wagner; Toccata, Federlein; Overture to "Rienzi," Wagner; "Chanson Passionale," James P. Dunn; "Marche Funèbre et Chant Sacré," Guilmain; Ancient Phoenician Processional, Stoughton.

Mrs. Kate Elizabeth Fox, F. A. G. O., Morristown, N. J.—Mrs. Fox gave a recital on the large new Steere organ in her church, the Church of the Redeemer, Feb. 10, playing the following program: Introduction and Allegro from Symphony in D minor, Guilmain; Gavota, Martini; "Sunshine and Shadow," Clement R. Gale; Fantasia and Fugue in G minor, Bach; "Praeludium," Jarnefelt; Finale from "Symphonie Pathétique," Tschaikowsky; Evening Song, Bairstow; "Variations de Concert," Bonnet.

This recital was originally given Feb. 1, but because of a storm raging that night the audience was small and the program was repeated at the request of the church. Mr. Fox also gave the first part of Handel's "Messiah" Feb. 1, with New York soloists, and as a prelude played Mallings' "The Shepherds in the Fields" and the "Messiah" overture.

Stanley T. Reiff, Mus. Bac. A. A. G. O., Philadelphia—The following programs were played at the Methodist Episcopal Church of West Chester, Pa., on Sunday evenings during January:

Jan. 4—Procession in A, Chauvet; Elemination, Guilmain; "Vision," Rheinberger.

Jan. 11—Suite in F minor, Rogers; "Preambule," Theme and Variations; Epilogue.

Jan. 18—Cantilene, Salome; Finale in F, Hollins; Andantino in D flat, Chauvet; Fugue in G minor, Bach; "Benediction Nuptiale," Saint-Saëns; Sonata in the Style of Handel, Wolstenholme; Fountain Reverie, Fletcher; "Fiat Lux," Dubois.

John Hyatt Brewer, Brooklyn, N. Y.—Dr. Brewer gave a recital at the Lafayette Avenue Presbyterian Church on the afternoon of Feb. 1, presenting this program: Great B minor Prelude, Bach; Adagio Sonata 5, Guilmain; Intermezzo, Callaerts; "In Paradisum," Dubois; Pastorale, Foote; Wedding Song, Burdett; "Echo Bells" Brewer; Improvisation on solo stops; "Sche zo Symphonique," Faulkes.

Lucien E. Becker, Portland, Oregon—Mr. Becker this season is again giving his lecture-recitals at Reed College. His last two programs have been:

Jan. 13—French composers: "Marche Solennelle de Procession," Gounod; "Marche des Rois Mages," Dubois; "Marche Nuptiale," Guilmain; "En Bateau" (Petite Suite), Debussy; Passépied from "Le Roi s'Amuse," Delibes; Finale from First Symphony, Vierne; Offertoire Op. 8, Salome; "Etude (en forme de Danse Ancienne) Pour Pedalier d'Orgue" de Brécicourt; "Rhapsodie des Airs Catalans," Gigout.

Feb. 10—Classic compositions: Choral Song and Fugue, Samuel Sebastian Wesley; "Evocation a la Chapelle Sixtine," Liszt; Toccata and Fugue in D minor, Bach; March, "The Farewell" (from "Leonore" Symphony), Raff; "The Ninety-fourth Psalm," Reubke.

Maurice Longhurst, F. R. C. O., Asheville, N. C.—In his famous recitals for the guests at the Grove Park Inn, the noted resort hotel, Mr. Longhurst has had attentive and appreciative audiences all season. An example of his programs is that of Jan. 27, which follows: Overture to "Tancredi," Rossini; "From the South," Gillette; Selections from "Trovatore," Verdi; "Canzonette," Godard; "Dreams," Wagner.

Albert Reeves Norton, A. A. G. O., Brooklyn, N. Y.—Mr. Norton, assisted by Mrs. Norton and by Kathryn Dell Gunn, violinist, gave a very attractive program in the Reformed Church on the Heights in Feb. 6. It included: "Triumphal March," Horatio W. Parker; Andante for Violin from E minor Concerto, Mendelssohn (Miss Gunn); Allegro Appassionata from Sonata No. 5, Guilmain; "In the Garden," Hugo Goodwin; Morning Hymn, Henschel; "How Much I Love You," Frank LaForge; and "The Joy of Spring," R. Huntington Woodman (Mrs. Norton); Scherzo, Jadassohn; Nuptial March, No. 2, Guilmain; Variations on Corelli Theme, Kreisler; "Caprice Viennais," Kreisler; Valse, Drigo-Auer (Miss Gunn); "Will o' the Wisp," Gordon B. Nevin; "Moment Religieux," Rudolf Friml; Scherzo, R. H. Woodman; "Ave Maria," with violin obbligato, Gounod (Mrs. Norton); "Finlandia," Sibelius.

J. Warren Andrews, New York City—Mr. Andrews gave a recital Sunday afternoon, Feb. 1, at the Church of the Divine Paternity in the New York music week series. He was assisted by Miss Edna F. Indermark, contralto; Miss Gretchen Stoltz, violinist, and Edgar Hans Stoltz, cellist. One of the features of the program was d'Ortigue's "Messe sans Paroles" for organ, violin and violoncello. The other organ selections were: Toccata and Fugue in F, Bach; Berceuse in F, Gouyou; Scherzo from Second Symphony, Widor; and Chorale Prelude, "Nun freut

Euch," Bach. Gounod's "Gallia" was sung by Miss Vahrah Hanbury and the choir.

Edwin Arthur Kraft, Cleveland, Ohio—Mr. Kraft's recital Jan. 26 at Trinity Cathedral was marked by the offerings: Bridal March, Hollins; "Meditation" and Toccata, d'Evry; Second Andantino in D flat, Lemare; Scherzo Pastorale, Federlein; "The Tragedy of a Tin Soldier," Nevin; Fugue in D major, Guilmain; "Evening Bells and Cradle Song," Macfarlane; Pavane, Johnson; "At Parting of Day," Frysinger; Concert Piece in B, Parker.

In his recital at Trinity Cathedral Feb. 16 Mr. Kraft played: Concert Overture in C major, Hollins; Cantabile, Jongen; "Chanson d'Ete," Lemare; Introduction to Third Act of "Lohengrin," Wagner; Toccata, Federlein; Overture to "Rienzi," Wagner; "Chanson Passionale," James P. Dunn; "Marche Funèbre et Chant Sacré," Guilmain; Ancient Phoenician Processional, Stoughton.

William H. Jones, A. A. G. O., Raleigh, N. C.—In his first recital at Christ Church, Mr. Jones, formerly of Norfolk, Va., offered this program: Sonata in C minor, First movement, Caprice and "Marche aux Flambeaux," Guilmain; "Benediction Nuptiale," Frysinger; Fantasy and Fugue in G minor, Bach; Scherzo, William H. Jones; "Pilgrim's Chorus," "Tannhäuser," W. A. Mozart; March, "Sigurd Jorsalfar," Grieg; Fountain Reverie, Fletcher; "Finlandia," Sielius.

Mr. Jones was invited to give the third recital of the season at the University of Virginia Jan. 25 and played as follows:

Concert Overture in C minor, Hollins; Melody in E, Rachmaninoff; Fantasy and Fugue in G minor, Bach; "Benediction Nuptiale," Saint-Saëns; Sonata in the Style of Handel, Wolstenholme; Fountain Reverie, Fletcher; "Fiat Lux," Dubois.

Charles Galloway, St. Louis, Mo.—Recent programs in Graham Memorial Chapel at Washington University by Mr. Galloway were:

Jan. 18—Concert Piece, Parker; "Reverie," Parker; Sonata No. 6, Merkel; "Dreams," Stoughton; Nuptial March in E major, Guilmain; "Will o' the Wisp," Nevin; Toccata in F, Crawford.

Dec. 21—Toccata and Fugue in D minor, Bach; Christmas Pastorale, Merkel; Fantasy on "O Adonaisima," Lux; Indian Idyl, Horace Alden Miller; Romanza, Parker; "Marche Militaire," Shelley.

In his Sunday afternoon recital at Graham Memorial Chapel of Washington University Feb. 15 Mr. Galloway's offerings were: Prelude and Fugue in D major, Bach; Adagio in E major, Merkel; "Rhapsodie Catalane" (dedicated to Mr. Galloway); Bonnet; Melodie in C, Salome; Capriccio in F, Lemaire; Sonata No. 4, Mendelssohn.

William H. Oetting, Pittsburgh, Pa.—Mr. Oetting in a lecture-recital before the Pittsburgh Musical Institute Club, a student organization, gave the following program of modern compositions: Theme and Variations, Bossi; First Sonata, Borowski; Romanza from the Fourth Symphony, Vierne; "Claire de Lune" and "Elles," Bonnet; Prelude and Fugue in E minor, Oetting; Festival Toccata, Scherzo, Lemmens; "Marche Russe," Schmitz.

Arthur C. Becker, Chicago—Mr. Becker gave the following program in St. Vincent's Catholic Church, of which he is the organist, on Feb. 15: Concert Overture in C minor, Hollins; "In the Garden," Goodwin; "The Primitive Organ," Yon; "When Dusk Gathers Deep," Stebbins; Toccata and Fugue in D minor, Bach; "Will o' the Wisp," Nevin; Prelude to "Lohengrin," Wagner; "Variations de Concert," Bonnet.

Sidney C. Durst, Cincinnati, Ohio—Mr. Durst gave the following program in a recital at Juniper Hill Jan. 27: Concert Overture in B minor, Rogers; Preludio, Corelli; Largo from "New World" Symphony, Dvorak; "Communion," Manzoni; Allegro Moderato, Andante, and Allegretto from Concerto in E flat minor, Horatio W. Parker; Aria in D and Little Fugue in G minor, Bach; Improvisation; "Meditation," J. Sancho Marraco; "Saldida," Luis Urteaga.

Frank E. Ward, New York City—At his recent recitals in the Church of the Holy Trinity, on East Eighty-eighth street, on the first and third Sundays of the month, preceding the evening service, Mr. Ward has presented these programs:

Jan. 4—"Alleluia," Dubois; Sinfonia, Schumann; "Humoreske," F. E. Ward; Adagio in B minor, Mozart; Andante Cantabile, Tschalowsky; "Finale from Scotch Symphony," Mendelssohn; "Finale from the Ninth," Brahms; "Communion," MacDowell; "Pastorale," Foote; "Nocturne in B major," Chopin; Allegretto from Debussy; "Jubilate Amen," Kinder.

Herbert F. Ellingford, Liverpool, England—Mr. Ellingford, corporation organist of Liverpool, favors The Diapason with some of his programs he has played at St. George's Hall. One that is very interesting was played Jan. 3, and is of popular music. It included: Bourree, Bach; St. Francis Preaching to the Birds," Liszt; Overture to "Rienzi," Wagner; Recitative, "I Rage, I Melt, I Burn," and Air, "O Rudder Than the Cherry" from "Acis and Galatea," Handel (arranged for the organ by Mr. Ellingford); Grand Fantasia, "The Storm," Lemmens; "Angelus," from "Scenes Pittoresques," Massenet; Fantasia on "Troyte," Yungman; "Marche Pontificale" (quest), "Sonata Pontificale," Lemmens.

J. Lawrence Erb, Urbana, Ill.—In his recital at the University of Illinois Auditorium Sunday afternoon, Jan. 11, Mr. Erb played: Grand Chorus, Deshayes; Prelude in G, Wolstenholme; "Ventre in Bethlehem," Best; Offertory on "Two German Themes," "The Magi," and Offertory in C minor on Christmas Carols, Guilmain; Allegretto quasi Pastorale, Dubois; "Trinity Chimes," Wheeler; "March of the Magi," Dubois.

T. William Street, Galveston, Texas—Mr. Street gave the inaugural recital on a Hook A Hastings organ in the First Church of Christ, Scientist, Jan. 27, presenting this program: Toccata from Sixth Symphony, Widor; Andante Cantabile from String Quartet, Tschalowsky; Air for G string (arranged for organ), Bach; Funeral March and Hymn of the Seraphs, Guilmain; "Pilgrims' Chorus," Wagner; "Meditation," Gounod; Evening Benediction, Diggle; Improvisation; March, "Pomp and Circumstance," Elgar.

In a recital at the First Presbyterian Church, of which he is organist and director, Mr. Street on Jan. 25 played as follows: First Sonata, Mendelssohn;

Prelude to "Lohengrin," Wagner; Suite in E minor, Borowski; Nocturne in F major, Rubinstein; Song of the Volga Boatmen, Anon; "Chant Pastorale," Dubois; "Piece Heroique," Franck.

Dr. J. Fred Wolle, Bethlehem, Pa.—Dr. Wolle, conductor of the famous Bach Choir, was the guest soloist at the first recital of the season under the department of music of Princeton University Dec. 6, presenting this program: Festive Prelude, Posthorn Air (On the departure of a beloved brother for the front), Serenade for Flute, Gigue for Oboe, Music Box, Medley on two Jolly Folksongs and Trumpet Fanfare, Bach; "A Merry Melody," Clerambault; Toccata from "Oedipus at Thebes," Mereaux; Andante Cantabile from Fourth Symphony, Widor; Fragment from "The Poet's Flute," Chaffin; Largo and Finale from Symphony "From the New World," Dvorak.

William Smithson, Mus. B., Granby, Quebec—Assisted by Saul Brant, violinist, of McGill University, Mr. Smithson gave a recital in the First Congregational Church Feb. 1, his organ selections being: Toccata, d'Evry; "Song Without Words" ("Sunset"), Lemare; "Air April Song," Brewer; Scherzo, Jadassohn; Prelude, C minor, Chopin; "Marche Heroique," Lemare.

Samuel A. Baldwin, New York City—Mr. Baldwin's February programs at the City College included:

Feb. 1—Prelude in E minor, Bach; Prayer, Borowski; Suite: "In India," Stoughton; Chorale, Op. 37, No. 4, Jongen; Elegie, Grieg; "Eurydice: A Phantasy," Chaffin; Largo and Finale from Symphony "From the New World," Dvorak.

William H. Jones, A. A. G. O., Raleigh, N. C.—In his first recital at Christ Church, Mr. Jones, formerly of Norfolk, Va., offered this program: Sonata in C minor, First movement, Caprice and "Marche aux Flambeaux," Guilmain; "Benediction Nuptiale," Frysinger; Fantasy and Fugue in G minor, Bach; Scherzo, William H. Jones; "Pilgrim's Chorus," "Tannhäuser," Dubois; March, "Sigurd Jorsalfar," Grieg; "Fountain Reverie," Fletcher; "Finlandia," Sielius.

Mr. Jones was invited to give the third recital of the season at the University of Virginia Jan. 25 and played as follows:

Concert Overture in C minor, Hollins; Melody in E, Rachmaninoff; Fantasy and Fugue in G minor, Bach; Bourree, Handel; Menuett, C. P. E. Bach; Fantaisie-Chorale, Reuchsel; Nocturne in G minor, Chopin; Prelude and Fugue on the name "Bach," Liszt.

Feb. 8—Concert Overture in C minor, Hollins; "Soeur Monique" (Rondo), Couperin; Toccata and Fugue in D minor, Bach; "A Rose-Garden of Samarkand," Stoughton; Concert Caprice, George E. Turner; Magic Fire Scene, "The Valkyrs," Wagner; "By the Sea" (Arranged for the organ by S. A. B.), Schubert; "Grande Piece Symphonique," Op. 17, Franck.

Feb. 11—Fantasia in F, West; Chorale-Prelude; "Adorn Thyself, O Fond Soul," Bach; Sonata No. 2, in C major, Borowski; Shepherd's Dance and "Chanson a Bonnet," Ernest H. Sheppard; "In Paradise" and "Fiat Lux," Dubois; Serenade, Schubert; Toccata, Op. 71, No. 7, Foote.

Feb. 15—Suite in D, Op. 54, Foote; L'Amour from Sonata, Op. 2, No. 2, Beethoven; Prelude and Fugue in A minor, Bach; "Overture," Domingo Mas y Seruracant; "Romance sans Paroles" and "Arielle," Bonnet; "Benediction Nuptiale," Hollins; "Forest Spell" ("Siegfried"), Wagner.

Feb. 18—Sonata in D minor, Mendelssohn; Prayer, Jongen; Fugue in G minor, Bach; Sposalizio ("The Espousal"), Liszt; "Lamentation," Guilmain; Communion in G, Battiste; Grand Chorale in A, Kinder.

Feb. 22—Sonata No. 2, in A minor, Faulkes; Church Processional, Primi; Prelude (Toccata) and Fugue in E major, Bach; "Le Petit Berger" ("The Little Shepherd") and Menuett, Debussy; "Weeping, Mourning, Fearing, Trembling," Liszt; Melody in F, Op. 3, Rubinstein; Toccata, Fifth Symphony, Widor.

Feb. 25—Prelude and Fugue in E minor (Gesher), Bach; Andante con moto, Alexandre Bodly; Sonata No. 2, Op. 37 (MS.), Frank E. Ward; Venetian Idyl, Mark Andrews; Berceuse, Vierne; "Etude Symphonique," Bossi; Melody in E, Rachmaninoff; "Marche Religieuse," Guilmain.

Franklin Stead, Peoria, Ill.—Mr. Stead, director of the Peoria Musical College, gave a lecture-recital at the Congregational Church of Pekin, Jan. 23, at which his program included: Grand Chorus, Guilmain; "Ave Maria," Arkadelt-Lisz; Menuett in D, Mozart; Frysinger; Toccata in G, Dubois; "Vision Fugitive," Stevenson; Concert Caprice, Kinder; Idyl and March of the Gnomes (from Suite, "In Fairyland"), Stoughton; Melodie in E, Rachmaninoff; Concert Etude, Shelley; "The River of Life," Coerne; Grand Offertoire, Battiste.

Summer Salter, Williamstown, Mass.—In his recitals Wednesday afternoons in Grace Hall at Williams College Mr. Salter recently has played:

Jan. 7—Fugue in E flat ("St. Anne"), Bach; Prelude to "Lohengrin," Wagner; "Fiat Lux," Dubois; "Ave Maria," Arkadelt; Scherzo from Fifth Sonata, Guilmain; "A Rose-Garden of Samarkand," Stoughton; Overture in B minor, Rogers.

Jan. 14—Passacaglia in B flat, Frescobaldi; Air from Orchestral Suite in D, Bach; Sonata I, in A, Borowski; Cantabile, Loret; "At the Convent," Borodin; Toccata in C, d'Evry.

Jan. 21—Prelude and Fugue in D, Buxtehude; Adagio from Symphony I, Vierne; Suite in C, Bartlett; "Reve Angelique," Rubinstein; Scherzo; Scherzo Pastorale, Federlein; Final; Finale from Symphony I, Maquerre.

Walter Wismar, St. Louis, Mo.—Mr. Wismar gave his twenty-fourth recital Sunday afternoon, Feb. 8, in Holy Cross Lutheran Church. He was assisted by Miss Lydia Stellho, soprano. The program: Concert Overture in B minor, Rogers; Second movement from Sonata in F minor, Gulbins; "Resurrection Morn," Johnston; Nocturne, Op. 9, No. 2, Ferrata; "Chant de Bonheur," Lemire; Toccata in D minor, Federlein.

F. A. Moure, Toronto, Ont.—Mr. Moure's latest recitals on the large organ in Convocation Hall at the University of Toronto on Tuesday afternoons have been as follows:

Jan. 13—Prelude and Fugue in G major, Bach; Serenade, Schubert; Sonata No. 3, Rene L. Becker; "Siegfried's Death," Wagner; Cantilene, Hailing; "Marche aux Flambeaux," Guilmain.

Jan. 27—"Marche Pontificale," Lemire; Toccata in C, Bartlett; "Reve Angelique," Rubinstein; Scherzo; Scherzo Pastorale, Federlein; Final; Finale from Symphony I, Maquerre.

mens; Intermezzo, Symphony 7, Widor; Sonata in C major (No. 14), Rheinberger; Evening Melody, Coleridge-Taylor; Au-bade, Strelzki; Finale in E flat, Guilmant.

Feb. 10—Prelude and Fugue in C minor, Bach; "Honeymoon," George Oldroyd; Suite for Organ, "Milton," Blair; "The Little Shepherd," Debussy; "Soltute," Godard; Imperial March, Elgar.

Clarence Eddy, Chicago—Mr. Eddy gave a recital Feb. 2, assisted by Isidor Berger, violinist, in the auditorium of Defiance College, at Defiance, Ohio. Mr. Eddy played as follows: Prelude and Fugue on B-A-C-H, Bach; "Romance without Words" and "Caprice Herique," Bonnet; Russian Boatman's Song (Arranged by Clarence Eddy), Anon; "Nep-tune" (from the Suite "Sea Sketches"), Stoughton; Paraphrase on a Theme by Gottschalk; Karl Theodore Saul; "Mammy," R. Nathaniel Dett; Concert Caprice (dedicated to Clarence Eddy), George E. Turner; Festal March, Schminke.

Rolla Maitland, F. A. G. O., Philadelphia, Pa.—Mr. Maitland played the following programs under the auspices of the Community Service at St. Stephen's Episcopal Church:

Feb. 2—Overture to "Midsummer Night's Dream," Mendelssohn; "Liebestraum," No. 3, Liszt; Toccata and Fugue in D minor, Bach; Improvisation on an old American Melody; Caprice, "The Brook," Dethier.

Feb. 6—Toccata in F, Bach; "Kammermusik-Ostrow," Rubinsteini; Allegro Appassionato, Dethier; "In Friendship's Garden," Maitland; Improvisation on a Familiar Hymn Tune.

At the midwinter commencement of the Philadelphia High School for Girls, held at the Central High School, Feb. 4, Mr. Maitland played: Concert Overture in A, Maitland; Cantilena: Wheedon; Bourree, from Second Violin Sonata, Bach-Saint-Saens; "In Friendship's Garden," Maitland; Polonaise Militaire, Chopin; Processional March, D. D. Wood; "Little Story," Tours-Archer; Festival March, Smart.

At the commencement of the Central High School, Feb. 12, Mr. Maitland played: Overture to "Oberon," Weber; March, "Cornelius," Mendelssohn; Evening Song, Schumann; Allegro Appassionato, Dethier; Serenade, Kinder; Allegretto in E flat, Wolstenholme; "Marche Americaine," Ganee.

Sheldon B. Foote, F. A. G. O., Princeton, N. J.—In his vesper recital at Trinity Church Feb. 1, Mr. Foote played: Toccata and Fugue in D minor, Bach; Sonata in E flat, Rheinberger; "Christmas in Sicily," Yon; Wedding Song, Sheldon B. Foote; Toccata in E, Bartlett.

Raymond McFeeers, Los Angeles, Cal.—Mr. McFeeers, a pupil of Charles H. Demarest, was heard in recital at the Broadway Christian Church Jan. 20 and made a fine impression with a performance far ahead of his years in understanding. He played: Sonata No. 1, in F minor, Mendelssohn; Suite, "In Fairyland," Stoughton; Toccata in F major, Crawford; "Valse Triste" and "Finlandia," Sibelius.

Walter Lindsay, Philadelphia, Pa.—Mr. Lindsay took part in a joint recital with Miss Florence Haenle, violinist, and Alfred J. Mathias, tenor, in the Oak Lane Presbyterian Church Jan. 15, and played these selections: Festive March in D, Smart; "Le Tambourin," Rameau; "Sœur Monique," Couperin; "When Shepherds Pipe on Green Straws," Walter Lindsay; Overture to "Stradella," Flotow. Mr. Lindsay prefaced the recital, in accordance with his custom, with a short introductory lecture.

George E. Turner, Waterloo, Iowa—Mr. Turner gave a recital under the auspices of the American Guild of Organists at the First Methodist Church Sunday evening, Feb. 15. This is to be the first of a series of guild recitals in eastern Iowa. The attendance and offering were large. The program: Sonata in C minor (first movement, Salomé); "Marche Religieuse" (on a theme by Handel), Guilmant; Toccata and Fugue in D minor, Bach; "The Enchanted Forest" (from "Fairyland" Suite), Stoughton; "Bon Jour," Reiff; "Mammy" (from "Magnolia" Suite), Dett; Nevin; Concert Caprice, Kreiser; Concert Caprice, George E. Turner; "Marche Militaire," Diggle.

Roland Diggle, Mus. Doc., Los Angeles, Cal.—Mr. Diggle placed these recital numbers at St. John's Church during the last month: Introduction et Allegro Moderato, Ropartz; Reverie, Macfarlane; Andante in D flat, Diggle; Elegy, V. D. Thompson; "Chanson des Alpes," Candlyn; "Prière," Bartholoni; Meditation, Rouchsel; Idylle in A, Marchant; Cantilena, Goermann; Air in D, Demarest; "Page Mystique," Bartholoni; "Chant Poétique," Diggle; Nocturne, Ferrata; An Evening Meditation, Demarest; "At Parting of Day," Frysinger; "Romance sans Paroles," Bonnet; Idyl No. 1, Gray; "Noës d'Or," Roques.

Joseph Clair Beebe, New Britain, Conn.—Mr. Beebe gave a request program of Wagner compositions at Rollins Chapel, Dartmouth College, Hanover, N. H., Jan. 29, his offerings including: "Prelude to 'Lohengrin,'" "Waldehnen" ("Siegfried"); Siegfried Idyl; Good Friday Scene ("Parsifal"); "Liebestod" ("Tristan and Isolde"); "Träume" ("Tristan and Isolde"); Overture to "Tannhäuser."

Edward G. Mead, Mount Hermon, Mass.—Mr. Mead, organist of the Mount Hermon Church, gave a recital Sunday, Feb. 1, at which he played the following: First Movement from Sonata in G minor, Merkel; Second Meditation in F sharp minor, Op. 20, No. 2, Guilmant; "De Profundis," Bartlett; "Vision" in D flat, Rheinberger; "Grand Choeur" from Suite in G minor, Tuette.

G. Herman Beck, St. Louis, Mo.—In his fifth recital at Zion Lutheran Church, Belleville, Ill., played on Feb. 8, Mr. Beck offered the following: Sonata 5 (Al-

legro Appassionato), Guilmant; "Trauermusik," Schumann; Meditation, Bubeck; "Chant Poétique," Diggle; Moderato, Krebs; Berceuse, Godard-Kraft; "Marche Nuptiale," Becker; "Cantilene Nuptiale," Dubois; Fanfare in D, Lemmens.

Gatty Sellars—Mr. Sellars, the English organist, gave a recital in St. Paul's Cathedral at Detroit Jan. 21, playing the following set program: "Coronation Overture" in E flat, Patti; Nuptial Song, Finzi; "Love Song," Gastebois; Overture "In Holbein" (new), Sellars; "Tone-Poem" (new), "The Mighty Andes," Sellars; Romance, St. Clair; "The March of Nations" (Military Fantasia), Sellars; "The Bells of St. Mary's," Emmett Adams; "Marche Heroique," Saint-Saens.

Mr. Sellars also gave an extemporization on "Adeste Fideles" and played Wagner's "Pilgrims' Chorus" as an extra number.

Dr. Ray Hastings, Los Angeles, Cal.—Principal numbers played in the Temple Auditorium in January were: "Sursum Corda" (new), Diggle; Offertory, Battiste; Pastorale, Wely; Capriccio, Lemaigne; Melodie, Paderevski; Adagio Religioso (new), Millier; Prelude to "The Holy City," Gaul; Serenade, Schubert; "Eulogy of Tears," Schubert; Minuet, Beethoven; Andante, Symphony No. 5, Beethoven; Evening Song, Schumann; Selection, "Mefistofele," Boito; Prize Song ("The Mastersingers"), Wagner; "Love-Death" ("Tristan and Isolde"), Wagner.

Le Roy M. Rile, A. A. G. O., Philadelphia, Pa.—At the Church of the Resurrection, Mr. Rile played the following numbers on the dates named preceding the evening service:

Feb. 8—Melody in F, Rubinsteini; "Hymn of the Nuns," Lefebure-Wely; "Träumerei," Schumann; Cavatina, Raff; Serenade, Schubert.

Feb. 15—March from "Naaman," Costa; "Meditation from 'Thais,'" Massenet; "Nuit d'Ete," Binet-Shelley.

Ernest Dawson Leach, Burlington, Vermont—The program of a recital in St. Paul's Church at a university service was as follows: Sonata No. 2, Mendelssohn; Andante, G major, Battiste; Cavatina (violin and organ), Bohm; "Chanson (violin and organ), Tenaglia; "Marche Militaire" from "Thais," Massenet; "Nuit d'Ete," Binet-Shelley.

Paul Allen Beymer, Wheeling, W. Va.—Sunday evening recitals at St. Matthew's Church the past month included: "To a Wild Rose" and "A Descent into the Farm," MacDowell; Gavotte, Martini; Triumphant March, Lemmens; "Excentide," Fairclough; Large Handel; "Epithalamium," Hatfield; Nocturne ("Moonlight"), D'Eury; "On the Mountains," Ronan; War March of the Priests (from "Athalie"), Mendelssohn; Berceuse, Kostechenko; "To the Evening Star," ("Tannhäuser"), Wagner; Festival Toccata, Fletcher.

Carl R. Youngdahl, A. A. G. O., Red Wing, Minn.—Mr. Youngdahl, dean of music at the Lutheran Ladies' Seminary, gave this program Feb. 9 in a recital: Sonata No. 2, Mendelssohn; "Kammermusik," Ostrom; Rubinsteini; "The Tragedy of a Tin Soldier," Nevin; Fanfare, Lemmens; "A Christmas Lullaby," Youngdahl; "Memories," Youngdahl; "Moods," Youngdahl; Grand March from "Aida," Verdi.

Roger P. Conklin, Huntingdon, N. Y.—Mr. Conklin gave the following program in a recital at the Central Presbyterian Church Jan. 25: Offertory in G, Lefebure-Wely; Prelude in C sharp minor, Rachmaninoff; Gavotte, Martini; Grand March from "Aida," Verdi.

James T. Quarles, Ithaca, N. Y.—Recent programs given by Professor Quarles at Cornell University contained the following:

Feb. 13, Bailey Hall (Junior Week Recital)—"Suite Gothique," Boellmann; Andante from Quintet in E minor, Op. 5 Sinding, for two violins, viola, violoncello, piano and organ; "Angelus du Soir," Bonnet; "Elves," Bonnet; Serenade, Saint-Saens, for violin, viola, piano and organ; March and Chorus from "Tannhäuser," Wagner.

Feb. 19, Sage Chapel—Sonata in G, Elgar; Andante, Stamitz; Scherzo in G minor, Bossi; Intermezzo, Brahms; Andante Cantabile, from Symphony 6, Tchaikowsky.

Feb. 26, Pailey Hall—Sonata in D minor, No. 1, Guilmant; "The Angelus," Massenet; Largo from "New World" Symphony, Dvorak; Finale from Act 2, "Madame Butterfly," Puccini; "Finlandia," Sibelius.

Bonnet's Recital for Guild.

Joseph Bonnet's Chicago recital before the A. G. O. in St. James' Methodist Church Feb. 2 was well attended and despite the request that there be no applause during the first part of the program, the enthusiasm of the audience was made evident. Mr. Bonnet gave his program of the forerunners of Bach, which has commanded attention on his tours and has been reviewed previously in The Diapason. This was followed by more modern selections, including Foote's "Christmas" and several of Mr. Bonnet's compositions.

Mr. Bonnet, who has become a great favorite with people at Rockford, Ill., appeared there in recital again Feb. 3, at the large Second Congregational Church. Mrs. Laura Grant Short, head of the music department of Rockford College, was instrumental, as she has been in the past, in bringing about the recital.

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Op. 135, No. 2, Fanfare in D

Op. 135, No. 6, Scherzo in D

Op. 152, Overture in C Minor

FOOTE, ARTHUR

Op. 71, No. 1, Cantilena in G

No. 3, Sortie

No. 4, Canzonetta

HOLLINS, A.

Cantilena in A Flat

JOHNSON, BERNARD

Aubade in D Flat

LYNES, FRANK

Op. 49, Sonata in C Major

Op. 58, No. 4, Nuptial March

MANSFIELD, P. J.

An Evening Meditation

SELLARS, GATTY

Repose

REIFF, STANLEY T.

Festival Prelude

STEWART, H. J.

Festival March

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National Association of Organists Section

that Mr. Petrone was suddenly taken ill with the "flu" the day before the meeting, and consequently his paper was not read.

Harlan H. P. Seaver next appeared before the tribunal and handled the subject of "More Organ Playing, Past and Present, in Providence," in an awe-inspiring manner. Mr. Seaver brought out the fact that church playing in Providence has improved wonderfully since the theaters adopted the organ. (Columbus, Ohio, papers please copy.)

After a reasonable amount of argument on various subjects the meeting adjourned.

M. C. BALLOU,
R. I. State President.

Notes from Pittsburgh.

Charles Heinroth of Carnegie Institute, Pittsburgh, recently played at one of his recitals a new composition for organ by Harvey B. Gaul, organist of Calvary Episcopal Church, Pittsburgh. The piece was "Yasnaya Polyana," which is based entirely on Russian themes and is intended to illustrate incidents in the life of Count Leo Tolstoy. Commenting on the performance, the Pittsburgh Gazette-Times says: "Seldom has any offering played by Organist Heinroth been given a bigger reception than was this extremely interesting tone poem. The ovation was due both to the merit of the composition and to the fact that its accomplished author is a resident of this city."

A program of Russian church music was given in the North Presbyterian Church, Pittsburgh, on Wednesday evening, Feb. 11, by The Cecilia (the choir of the Western Theological Seminary, Pittsburgh). The Cecilia is a mixed choir of twenty-two voices and is conducted by Charles N. Boyd.

Studio Musicale.

A delightful musical evening was enjoyed by guests of Oscar F. Comstock on Lincoln's Birthday. The affair was given in his studio. The program included piano numbers and songs. Mr. Comstock is organist and director of All Souls' Universalist Church, Brooklyn. The "piece de resistance" of the evening was MacDowell's "Sonata Tragica," played by the host, interest in the sonata being enhanced considerably by comments made preceding the playing of each movement. C. Theodore Whitman, bass, sang artistically a number of songs, including several negro spirituals of Burleigh's.

New Members.

We report the following new members since the last issue.

ILLINOIS.

Mrs. Harold B. Maryott, Chicago.

KENTUCKY.

W. Lawrence Cook, Louisville.

NEW JERSEY.

Miss Ruth Croswell, Phillipsburg.
Mrs. John B. Hill, Jr., Trenton.
Miss Mary McCarthy, Princeton.
Miss Harriet B. Paul, Trenton.
Miss Caroline Wetzel, Trenton.

NEW YORK.

Frank Jarrett, Far Rockaway.
Arthur M. Reese, Yonkers.

PENNSYLVANIA.

Miss Lucretia Boyd, State College.

At the Church of the Pilgrims, Brooklyn, of which A. Y. Cornell is organist and Director, Mendelssohn's "Elijah," Handel's "Judas Maccabaeus," and Rossini's "Stabat Mater" were sung on the last three Sunday evenings in February. Dubois' "Seven Last Words" and Stainer's "Crucifixion" will be given March 7 and 14.

Comprehensive courses in all branches of music are being conducted in the Erle Conservatory of Music. Peter Le Sueur, organist of St. Peter's Episcopal Cathedral, is principal of the conservatory.

Miss Ruth Hibbard, formerly of Monson, Mass., is now connected with Hollins College, Hollins, Va.

Arthur Scott Brook, who was for a number of years organist of the Church of the Strangers, New York City, has resigned his position and is now playing at the Circle Picture Theater, Columbus Circle, New York.

The Organ in the Cathedral Chapel, Brooklyn

By LYNNWOOD FARNAM

A noteworthy organ which is neither well-known nor widely appreciated is that in the Cathedral Chapel of the Queen of All Saints, Vanderbilt and Lafayette avenues, Brooklyn. Through the recent appointment of Richard Keys Biggs as organist and choirmaster this noble church will no doubt come into its own as the home of a lofty type of music. The church interior resembles the Paris Sainte Chapelle and is a perfectly-proportioned piece of Gothic architecture, built entirely of white stone, restful in its chaste tracery and beauty, and adequately adorned in faultless taste. One would especially mention the altar, behind which hang tapestries which are changed according to the seasons of the church year. A point also worthy of notice is that all those concerned in the designing of this edifice were Americans.

Since his appointment Mr. Biggs has organized a most successful choir of boys and men, who sit in the organ gallery at the west end of the church, where is also the detached, reversed console.

The four-manual organ was built in 1912 by the Wirsching Company of Salem, Ohio, and its specification, drawn by Peter F. Boland, is as follows:

GREAT ORGAN (Ten Stops).
1. Principal Major, 16 ft.
2. Principal Normal, 8 ft.
3. Principal Minore, 8 ft.
4. Orchestral Flute, 8 ft.
5. Viole d'Orchestre, 8 ft.
6. Violoncello Celeste (through), 8 ft.
7. Octave, 4 ft.
8. Harmonic Flute, 4 ft.
9. Super Octave, 2 ft.
10. Orchestral Trumpet, 8 ft.
(All except Numbers 1 and 2 in swell-box with Choir organ.)

SWELL ORGAN (Thirteen Stops).
11. Bourdon, 16 ft.
12. Principal, 8 ft.
13. Flute Unison (stopped), 8 ft.
14. Viola, 8 ft.
15. Gemshorn, 8 ft.
16. Quintaton, 8 ft.
17. Viole Celeste (through), 8 ft.
18. Violina, 4 ft.
19. Flute Traverse, 4 ft.
20. Mixture, 3 rks. (12, 15, 17).
21. Horn, 8 ft.
22. Ctrechal Oboe, 8 ft.
23. Vox Humana, 8 ft.

CHOIR ORGAN (Eight Stops).
24. Viole d'Orchestre, 16 ft.
25. Concert Flute, 8 ft.
26. Viola Dolce, 8 ft.
27. Unda Maris (tenor C), 8 ft.
28. Octave Flute, 4 ft.
29. Piccolo, 2 ft.
30. Clarinet, 8 ft.
31. Chimes (A to e, 20 notes).

SOLO ORGAN (Six Stops).
32. Contra Violone, 16 ft.
33. Gross Principal, 8 ft.
34. Gross Flute, 8 ft.
35. Orchestral Flute, 4 ft.
36. Tuba Sonora, 8 ft.
37. Clarion Regal, 4 ft.

PEDAL ORGAN (Six plus One).
38. Principal Major (wood), 16 ft.
39. Violone (wood), 16 ft.
40. Bourdon, 16 ft.
41. Bourdon Dolce (Swell), 16 ft.
42. Quint ("Stopped Fourth," indep.), 10 1/2 ft.
43. Flute Major (independent), 8 ft.
44. Violoncello (independent), 8 ft.

The organ is well placed and the voicing is most successful and artistic throughout. Added to this are acoustic conditions which beautify and enhance to a remarkable degree the effects produced. The various families of tone are distinctive, well-blended and peculiarly appealing. Two sixteen-foot manual strings are delightful luxuries in an organ of this size. These and other stops such as the mixture and the quintaton may be employed in many useful and unusual ways.

The great organ diapasons, 16, 8 and 4 feet, are, however, the crowning glory of this organ. Either with or without the solo and swell diapasons couched, they flood the building with a wealth of pure majestic tone which never seems to pall on the ear. It is so beautiful an effect in this place that, to my mind, it should be heard on every occasion on which the organ is used. It is THE ORGAN par excellence.

ence, and would that more of our instruments were blessed with such a place as the Cathedral Chapel in which to "sing"!

The full organ is well balanced when octave and sub-octave couplers are used with discretion. One wishes for some well-voiced mixture-work to complete the great. The "quint" in the pedal organ is incorrectly named, it being in reality a "stopped fourth," not borrowed, and sounding F on low C pedal.

It is a pity that the action of the instrument is very sluggish. The combination pistons are adjustable at the console. They do not move the stopkeys and when "on" cause only the adjusted stopkeys to sound, all others being excluded until the release piston brings hand registration into action.

The case of the organ, framed as it is by the single pointed arch, is impressive and harmonizes with its surroundings.

ORGAN MAINTENANCE.

BY ROBERT MORRIS TREADWELL.

Acquaintance with many organ players and examination of hundreds of organs confirms one in the belief that knowledge of the instrument generally begins and ends with manipulation of the parts outside the case of the instrument. In the hope of stimulating curiosity and determination to explore into the condition of their respective charges some practical, non-technical facts and suggestions are offered.

As the heathen are said to leave their sick to die or recover through the aid of witch doctors, so the average organist does his Sunday pedal dance and incantations, with groanings unutterable, and leaves the poor thing alone for another week. Neglected and forlorn, in heat and cold, the organ contracts various complaints. And so the instrument deteriorates, location, changes of temperature, use, poor construction all contributing to this result. The writer has seen an organ placed over a furnace room on a loose board floor through which intense heat arose, also ashes. The sexton of this church was proud of the "care" he gave the organ. (One may well be thankful never to have played under such conditions.) A heavy floor, preferably of concrete, would have greatly protected this instrument.

Extremes of cold or heat are harmful. A cold church is beyond the cure of any mere organist, but if there is a window in the organ chamber,

this should be boarded over tightly or a double window supplied. A small quantity of heat through the week will help greatly in keeping the organ in tune and repair. Sometimes this can be accomplished by having a radiator in the organ chamber or near the organ connected with a part of the heating plant that is in operation every day.

Water in an organ is as bad as a match in a powder mill. If the roof over the organ leaks the organist should be the first to know it. A certain New York "chain" of theaters has all its organs protected with canvas. This is a good idea for the above reason and also helps to catch dust.

Beware of decorating committees. They spin not, but they toil at Christmas and other seasons. If you don't watch out they will load the nice fat diapasons on your organ front with greens, blissfully ignorant as to the real use of said pipes. So when you find low C dutifully trying to clear its "throat" just lead the chairman of the D. C. up to the console and kindly but clearly give him his first organ lesson. That is to touch not and handle not your organ pipes.

"Deterioration" is a splendid word to use on music committees; it sounds well, and, better still, describes the situation perfectly. Used diplomatically, considerable work on the organ may result.

This subject may seem somewhat hackneyed to the older brethren, but even today there is much neglect of the important matter of organ maintenance.

Fred George Hemery, organist and choirmaster of the Knox Presbyterian Church at Mitchell, Ont., who has held similar positions in two churches in England, writes interestingly from his home town in Canada. Mr. Hemery is one of the recent new members and he is hoping to be able to attend the next convention.

Mrs. Edwin L. Howes of Brewer, Maine, formerly organist of the Columbia Street Baptist Church, Bangor, has accepted a similar position in the First Baptist Church, where there is an electric Hall organ. Mrs. Howes has arranged a series of Lenten recitals to be given by herself and her pupils in Bangor.

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—Musical America, March 15, 1919

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GREETED AT GREAT FALLS

McClellan, Salt Lake Organist, Takes Place of Yon in Concert.

John J. McClellan, the Salt Lake City organist, went to Great Falls, Mont., to give a recital Feb. 3 in the First Congregational Church in place of Pietro A. Yon, who was taken ill when on his way west and was compelled to return to New York after coming as far as Chicago. Mr. McClellan was welcomed to Great Falls by a committee from the Great Falls chapter of the University of Michigan alumni association. He is a graduate of the U. of M. in the class of 1896. A luncheon in Mr. McClellan's honor was given. Julius J. Wuerthner, organist of the First Congregational Church, managed the concert, which proved a pronounced success.

The program was as follows: Toccata and Fugue in D minor; Bach; Andantino, Lemare; "Walther's Prize Song" (from "Die Meistersinger"); Wagner; Meditation and Toccata, d'Evry; "Kamminen Ostrow" (Tone poem); Rubinstein; Toccata from Fourth Organ Symphony; Widor; Grand Selection from "Mignon" (arranged for organ by McClellan); Thomas; "To a Wild Rose," MacDowell; Moment Musical in F minor; Schubert; "Träumerei." Schumann; excerpts from music dramas of Richard Wagner (arranged for organ by McClellan).

After the concluding number on his

program Mr. McClellan by special request played Chopin's Funeral March as a tribute to the memory of Guy C. Balmer, a member of the committee which arranged for the artist's appearance, and whose death occurred upon the evening of the recital.

Organ for Convention Hall.

The Madrigal Club of Enid, Okla., proposes to install a large organ in the new convention hall in that city. The idea has been presented to the convention hall committee of the city and was received with enthusiasm. Plans and an organization to raise a sum sufficient to pay for the organ have not been completed, but the women of the club expect to make a definite announcement in a short time as to the details of the methods they will pursue to secure the money, which will be at least \$10,000.

Whitford Directs Services.

Under the capable direction of Homer P. Whitford, the chorus choir of fifty voices of Tabernacle Baptist Church at Utica, N. Y., is giving a series of monthly musical services. It secures on each occasion the assistance of outside artists—strings, harp, etc.—and large congregations are attracted. At the January service Mr. Whitford played the following preliminary organ recital: Processional, Kinder; "Benediction Nuptiale," Frysinger; "L'Arlequin," Gordon Balch Nevin; Military March No. 2, in D major, Elgar.



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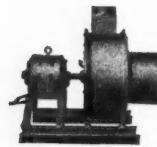
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Charles M. Courboin, guest soloist at the Wanamaker Auditorium in Philadelphia, as well as organist of the First Baptist Church of Syracuse, has found time to give several recitals recently in spite of the work of preparing a difficult program each week for rendition before the crowds numbering eight and ten thousand who weekly crowd to hear him in Philadelphia.

The Wanamaker concert management, through Alexander Russell, has announced that the attendance at the fourteen concerts given by Mr. Courboin in the autumn and holiday series has approximated 83,000 persons. At one recital 12,000 were present, which is the largest number ever at an organ recital in this country, so far as is known. Mr. Courboin in this time has performed over 130 compositions—a prodigious feat when one considers what it means to memorize that number of selections, all different, and in addition arrange the registration suitable for the effects desired.

On Monday evening, Feb. 2, Mr. Courboin played in Buffalo before the newly formed Buffalo chapter of the American Guild of Organists. The members of the chapter worked hard for the success of the recital and their efforts were rewarded by an audience which packed the First Presbyterian Church to the doors. The Buffalo Express in a long article on his recital said: "The impression he made upon the large audience was that of an organist by the grace of God, an artist gifted with musical instinct of the highest order and rare intelligence, a discoverer of new possibilities in organ tone and technic."

On Monday, Feb. 9, Mr. Courboin gave a recital at Oswego, N. Y., before the Women's Club and a large audience of the musical people of that city. Mr. Courboin was for several years organist of St. Paul's Church in Oswego and his many friends there always come to hear him on his recital appearances.

In March Mr. Courboin will play before the Association of Organists of Harrisburg and will dedicate a new organ in Pittsburgh.

Offers \$200 Composition Prize.

A prize of \$200 is offered by the Tuesday Musical Club of Pittsburgh for the best original, unpublished and hitherto unperformed composition submitted under the following conditions: The composition is to be for four-part chorus of women's voices, with piano accompaniment, with or without solo voices (soprano or contralto). The number of voice parts may be increased upon occasion. The

form and extent of the composition is left to the composer, but it is desired that the performance should consume from eight to ten minutes. Sympathetic and effective writing for voices is a primary consideration. The choice of words, preferably secular, is left to the composer, but unrestricted privilege to use any text submitted is a necessary consideration. The composer must be a native or naturalized citizen of the United States. Each composition submitted must bear a fictitious name or motto. The same name or motto, with the composer's real name and address, and stamps for return of manuscript, should be enclosed in a sealed envelope and mailed to Mrs. Arthur B. Siviter, president of the Tuesday Musical Club, 5500 Elmer street, East End, Pittsburgh, Pa. The compositions, bearing no other designation than the fictitious name or motto, should reach Charles N. Boyd, director of the club, 4259 Fifth avenue, Pittsburgh, not later than July 1, 1920. The award will be made public Sept. 1, 1920. The prize composition becomes the property of the Tuesday Musical Club of Pittsburgh; other manuscripts will be returned to the composers. The award will be made by a committee of three—N. Lindsay Norden, conductor of the Mendelssohn Club of Philadelphia; Charles Heinroth and Charles N. Boyd of Pittsburgh.

H. J. Carruthers at Seattle.

Henry J. Carruthers, well-known organ voicer and son of Joseph J. Carruthers, who has been a prominent figure among organ men for many years, has moved from Chicago to Seattle to enter business for himself. Among other work Mr. Carruthers will look after all the organs for the Greater Theaters Company circuit. Mr. Carruthers was formerly connected with the Steere Organ Company and the Robert-Morton Company. Thereafter he was with the American Expeditionary Forces in France and since his return had been on the staff of the W. W. Kimball Company of Chicago.

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New York News Notes

By WILLARD IRVING NEVINS.

G. Waring Stebbins, with a record of twenty-three years of service at Emmanuel Baptist Church, Brooklyn, will on May 1 become organist and musical director of Plymouth Church of the same city and also director of musical activities of Plymouth Institute. During the early part of Dr. Hillis' pastorate at Plymouth Mr. Stebbins was his organist for about three years and he returns to this church and the added duties of the institute by a unanimous vote of the music committee. It is of interest to note that since he became an organist he has played only in these two churches.

William Armour Thayer of St. Mark's M. E. Church will succeed Mr. Stebbins at Emmanuel.

While at his work in the Guilmant Organ School on Feb. 17 Clement R. Gale was seriously injured by a fall in hurrying upstairs from one class-room to another. He was found unconscious and did not regain consciousness until the next day. Mr. Gale recently resigned his position as organist at Christ Episcopal Church to devote his entire time to teaching and his many pupils and friends will be glad to know that he will soon be in good trim in spite of this painful injury.

At Calvary Episcopal Church on Sunday evening, Feb. 15, Mr. Bland presented a "Service of Lights." This service describes the life of Christ by music and lights and served to prepare the parish for the coming of Lent. There was a choir of fifty men and boys.

Joseph Bonnet, who has returned from a most successful concert trip through the west, played two February recitals at St. Thomas' under the auspices of the New Symphony Orchestra. The first one, on Tuesday afternoon, Feb. 17, was devoted to the works of the forerunners of Bach, beginning with Gabrieli (1510) and coming down to Clerambault (1670). Into all of these old master works Mr. Bonnet infused a fine spirit of dignity and repose and his registration, as usual, was a delight. For the second recital, Monday evening, Feb. 23, he played works from Handel, Bach, d'Aquin, Mendelssohn, Schumann, Boely and Franck. The church at both concerts was filled and doubtless many were turned away, as admission was by ticket only.

Organists and musicians in general look forward to the annual Dickinson recitals at Union Seminary and the series of four as given this February was perhaps his finest achievement. They are set down as historical lecture-recitals, which, owing to Mr. Dickinson's great diligence, are most interesting. The four phases chosen for this set were: St. Mark's, Venice, Its Place in Musical History; A. D. 1620; A. D. 1920, in Commemoration of the Pilgrim Fathers; Changing Musical Taste; and Musical Form and Development from the Thirteenth to the Twentieth Century. Expense was not spared in making these most attractive. Vocal artists, instruments as the occasion demanded and special choruses were provided for each lecture, and Mr. Dickinson did his part as usual in making the whole an especially artistic success. Here as at the Brick Church Friday noon concerts the attendance reached capacity size in each instance.

The choirs of 110 voices of the Church of the Holy Trinity, New York, Frank E. Ward, organist and choirmaster, and of the Parish of St. James, G. Darlington Richards, organist and choirmaster, sang at a joint service in Holy Trinity Church Jan. 25. One of the selections sung was Mr. Ward's anthem, "The Lord Is Gracious."

A. J. Schantz, Sons & Co., of Orrville, Ohio, have rebuilt, enlarged and completely modernized the organ in the chapel at Heidelberg College, Tiffin, Ohio. In addition to a pneumatic action, three new stops have been added.

NOTES FROM CLEVELAND.

By HENRY F. ANDERSON.

Cleveland, Ohio, Feb. 25.—A formal evening and special musical service is in order at St. Paul's Episcopal Church for the Sunday afternoon service. This fine mixed choir, under the direction of George G. Emerson, the organist, has rendered on these occasions excerpts from "The Messiah," "St. Paul" and "Elijah." "Hymn of Praise," "Galathia," "Redemption" and "Hear My Prayer" have been sung complete.

Henry F. Anderson, F. A. G. O., gave the third in a series of recitals at Emmanuel Church, Feb. 16. Novelties on the program were the Suite in F by Vivaldi, arranged by Terminus Noble; "Weaving Chimes," Faulkner; and the Allegro con grazia from Tschirikowsky's Sixth Symphony, arranged by Edwin Arthur Kraft. The Skinner organ at Emmanuel, with its English and French horns and a tuba on fifteen-inch wind, is quite adequate for an orchestral number of this type. A feature of the program was the singing of Master George Kirby, boy soprano.

At their latest concert in Cleveland we heard the Philadelphia Orchestra play "A Solemn Melody," by Walford Davies, organist of the London Temple. At the conductor's desk was Leopold Stokowski, a former organist of St. Bartholomew's Church, New York City. Did the church musicians take a back seat on this occasion?

An interesting musical event was held at Epworth Church in connection with the meeting here of the Ohio Federation of Musical Clubs, Feb. 11. The program was given over to resident and native Ohio composers. The Epworth choir, with Mrs. J. Powell Jones at the organ, sang a cantata, "The Great Miracle," by Hugo Grimm, of Cincinnati. The composer conducted. Our fellow townsmen James H. Rogers and Wilson G. Smith contributed songs. A string quartet from the Cleveland Symphony Orchestra played a composition of George Leighron. Don Morrison of Oberlin presented three original compositions for the violin.

Edwin Arthur Kraft, F. A. G. O., of Trinity Cathedral, has appeared in recital recently at Wheeling, West Va., York, Pa., under the auspices of the local Organists' Club at Harrisburg and Wilkes-Barre. Early in March Mr. Kraft will be heard at Bradford, Mass., and at the Theological Seminary at Cambridge, Mass.

COMMITTEE'S WEAK ARGUMENT.

CALUMET, Mich., Feb. 6, 1920.—Editor of The Diapason bear sir: Along the line of higher salaries for organists, I would like to say a word through the medium of your worthy magazine.

A majority of the people composing any congregation are not musically inclined enough to make even a superficial study of music and it seems that, in some churches, the less your knowledge of music is, the better are your chances of being placed on the music committee. Most people think that the organist is being paid to play for Sunday services, and nothing more. They seem to think that his duties for the week end with the last notes of his postlude—unless a funeral or wedding service "butts in" during the week. They evidently forget the choir rehearsals each week; they are oblivious to the hours spent at the organ in practicing and in working up suitable material for Sunday services, solos, interludes and postludes; and they are not aware of the numerous repairs the organist is called upon to make in order to keep the instrument in the best condition.

It seems to be a prevalent excuse among music committees when their organist asks for an increase of salary that the running expenses of the church have greatly increased the last couple of years. Instead of a strong point, as the church official undoubtedly thinks it is, it is a flaw in their armor, for, granting their expenses have increased, have not the living expenses of the organist increased accordingly?

Right here I would like to relate an incident that occurred at one of our local "movie" houses. The members of the orchestra of this theater quite recently awoke to the fact that they were being paid the same as before the war; so they decided to go after the manager for a "raise." They accordingly interviewed him one evening and enlightened him as to their views on a certain subject. He was quite taken back to think that they should ask for a "raise" as an increase in pay. He viewed it as a hold-up. Right off the bat he threw the hakened words at them: "Don't you know that my expenses have doubled in the last couple of years?" he said.

"Yes," replied one of the spokesmen, "and you think we are getting our 'stuff' at half-price?"

However, the manager could not see the point and he was notified to get another orchestra to fill their places. Mr. Manager, intentionally I should imagine, forgot to mention the fact that although his running expenses had doubled, the admission charges to his theater had increased in even greater proportions and his theater was usually filled to capacity.

Notwithstanding the fact that organists, generally speaking, are underpaid we still entertain hope that things will be considerably brighter in the near future. Persistence, which we know all worthy musicians possess, and strong, well-founded arguments, which we know we have, will in the end bring about the desired results. Very truly yours,

JAMES T. GRAY.

Organist Laurium M. E. Church.

C. L. Heath, for six years organist and choirmaster at St. Paul's Episcopal Church, Norwalk, Ohio, has accepted the position at St. Mark's Episcopal Church, Milwaukee.

News from Philadelphia

By DR. JOHN M' E. WARD.

A series of recitals in the First Presbyterian Church, Germantown, of which Stanley Addicks is organist, has been arranged for Sunday afternoons, at 4, during Lent. Rollo F. Maitland played the following program to a crowded house Feb. 22: Fantasie from Sonata No. 12, Rheinberger; Cantilene, Wheeldon; Prelude and Fugue, D minor, Bach; Andante from the "Surprise" Symphony, Haydn; Prelude, F sharp minor, Kansteiner; Serenade, Kinder; Overture, "Midsummer Night's Dream," Mendelssohn.

The third week in the series of free noontime organ recitals arranged by the music department of the Community Service in Philadelphia began with a recital by Harry A. Sykes in the Holy Communion Church. These recitals, occurring daily at 12:15, lasting about one-half hour, are given in churches in the business section of the city, and are attracting considerable attention.

A recent edition of one of the Sat-

urday newspapers contained no less than fourteen announcements of Sunday afternoon or evening recitals in various churches of the city, at which special soloists, either vocal or instrumental, were engaged.

D. S. Wentz of the Möller staff has returned to Chicago after erecting a two-manual organ with echo in the Victory Theater at Kokomo, Ind. The organ is played by Frank E. Boyans, formerly of Chicago.

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Items for publication should reach the office of publication not later than the 20th of the month to assure insertion in the issue for the following month.

Entered as second-class matter March 1, 1911, at the postoffice at Chicago, Illinois, under the act of March 3, 1879.

CHICAGO, MARCH 1, 1920.

THE PAY OF THE ORGANIST.

Concrete action on the issue of higher salaries for organists has begun, in line with the suggestions made recently in *The Diapason*. Two meetings have thus far been held, following a movement initiated by the Missouri chapter of the A. G. O., as first announced in our guild columns a month ago.

It is appropriate that at St. Louis the campaign received its first impetus, for it appears, from statements made, that this large and prosperous city has been treating its organists rather shabbily. The average salary of a St. Louis organist is stated to be \$400, with only two or three in the entire city receiving \$1,200 or more. Some striking statements were made in the course of the discussion at the first meeting. George Enzinger, for instance, said that it would be well for some church members to carry their weekday business into their religion. He went so far as to suggest a strike to force the churches to remedy the situation.

Strike talk is, of course, not to be taken seriously. It would not be feasible and it would not be in keeping with the dignity of the profession. But there are methods to be adopted that should and no doubt will be fruitful of results. Organized effort by the organists is undoubtedly the best. Discussion of the subject with the clergy and with church authorities will prove an eye-opener. If the N. A. O. and the A. G. O. act—if they follow the initiative set by the Missouri chapter—they can achieve results. The individual organist can accomplish little in many instances by merely "striking for a raise." But when all organists unite in a movement notice must be taken.

The fact is that the average organist labors along without much fuss from month to month and year to year. He is, as was said at the first St. Louis meeting, often classed with the sexton. He is a necessary utility, but few persons in the congregation ever think about his work or what importance should be attached to his part in the service. The average minister is appreciative if the organist co-operates with him. Some ministers are not, as many organists can testify. Should the organist rise to demand his rights he would be considered mercenary.

But if the newspapers call attention to the situation and if someone beside the unaided individual organist himself emphasizes the fact that his education is costly and takes much time and effort, that his weekly task is not confined to a Sunday service or two, that without a competent man at the organ bench a church is almost in as bad a position as if it has a poor clergyman, the sense of justice which, despite the cynics, is usually inherent in congregations will assert itself and his lot will be bettered.

In this connection there is on our minds one of the crying outrages of the day. The city organist knows

little of it. The man in the large metropolitan church as a rule receives a decent salary. But there are hundreds of organists in the small towns and cities who are paid from nothing up—well, up to next to nothing. Many of them are not worth much. But the majority would be better organists if there were any inducement to good work—if the prospects at the bench would be such as to justify serious and continued study. These country churches are not all poor. It is simply a case of their not having become accustomed to spending money for their music and they appreciate it in about the same degree in which they pay for it.

Not many months ago the father of a young woman who has been playing a two-manual organ in the leading church of a town of about 1,500 population dropped into the office of *The Diapason* and asked whether his daughter should not receive some compensation for playing. She had served the church for some time, the pastor received a salary of \$2,000 a year, the church was attended by well-to-do merchants and farmers, but they just could not see their way to giving the organist any remuneration. The young woman had studied organ and from the interest she showed in her work and the music her father was purchasing for her use we judged she was an acceptable organist. But her ambition was stifled. There are too many instances of the same kind and they are really a disgrace.

ELEVATING PUBLIC TASTE.

Five years of daily organ concerts, made a feature of the life of the city during all that time, are to the credit of Dr. Humphrey J. Stewart, municipal organist of San Diego, Cal. The record of the Balboa Park recitals in the southwest extremity of the United States is one that should interest everyone whose interest is in the organ. In another column of this issue we print the interesting story of the San Diego experience, as told by Dr. Stewart himself. It shows what a combination of a splendid instrument, a thoroughly capable organist and the interest of a discerning man of wealth can accomplish when properly combined.

Dr. Stewart offers some bulky food for thought to the critic who admits he knows nothing about music but presumes to criticize the standard of organ programs offered. He says very aptly that it would be just as appropriate to play trash at municipal concerts as to fill the shelves of a public library with dime novels or the walls of an art gallery with Sunday newspaper comic supplements. And he makes a strong point of the fact that the majority of requests are for good music.

We sometimes wonder whether there ever was a greater fallacy than that in organ music the general public must and will have the trivial? What a reflection on the organist's profession if it is impossible to elevate the public to a higher level!

NEW PAPER FOR ORGANISTS.

The American Organ Monthly, to be issued for the first time this month and to appear ten times a year, is announced under the patronage of the Boston Music Company, and the editor is Edward Shipp Barnes of New York. The ability and reputation of Mr. Barnes and the high standing of the publishers make it certain that this periodical will be valuable. It is to consist largely of new and practical organ music for the use of church players.

Mr. Barnes has gained wide recognition as a composer and as a musician thoroughly in sympathy with the movement that tends to improve the standards of American organ music. His years of European training have brought him in touch with prominent organists of France and England, among whom he enjoys an enviable a reputation as he does in his own country.

"The peculiarly manifold functions and duties of an organist, notwithstanding the comparative regularity of routine, are rendered more difficult by a constant demand for the

addition to his repertoire of new and appropriate numbers," as the prospectus sets forth. "These conditions make a publication of such material most valuable and helpful to every progressive player of the organ. It is the primary function of the American Organ Monthly to cater to these needs with a dependable supply of new pieces by American and European composers. There will also appear occasional arrangements from works of the older masters."

SIXTY YEARS' RECORD.

Sixty years of organ construction constitutes a record of which any firm should be proud, and we would go farther and say that the entire profession of organ building should share in this pride. And so *The Diapason* is glad to congratulate the firm of Odell on this anniversary and on its achievements of the last three-score years. The record proves not only that the pioneer founders of the firm—the brothers John H. and Caleb S.—born in 1830 and 1827 respectively, built well, but it proves just as conclusively that their progeny adhered to the early principles and placed their work solidly upon the foundation that had been prepared for them. It is easy, in view of the records, to be convinced of the truth of the claim that the Odells have always striven for the fulfillment of an ideal, believing "that the organ is the highest popular expression of serious music," and should be built with knowledge and understanding.

The *Diapason* has received Volume I, Number 1, of *Music and Letters*, a quarterly publication edited by A. H. Fox Strangways in London. The entire tone of the new magazine is one of quality, and in addition to articles of the highest grade it contains splendid illustrations. The leading essay of the initial issue is a sparkling one devoted to Sir Edward Elgar, and is by no less a personage than G. Bernard Shaw, who characterizes Sir Edward as "the figure-head of music in England."

Gives His Senior Recital.

Paul E. Grosh gave his senior recital in organ in Finney Memorial Chapel at Oberlin, Ohio. Mr. Grosh's program was as follows: Sonata No. 5, in C minor, Guilmant; Air for the G string, Bach; Toccata and Fugue in D minor, Bach; Improvisation, Op. 150, No. 4, Saint-Saens; "Finlandia," Sibelius. Throughout the program Mr. Grosh played with an assurance and a clarity that was of the highest order. His orchestration and his handling of the large four-manual organ in Finney Chapel gave ample proof that he has unusual abilities as an organist. In June Mr. Grosh will receive the degree of Bachelor of Music, graduating with the college class of 1920.

ORGANS IN THE PRISONS.

Springfield, Mass., Feb. 12, 1920.—My dear Mr. Gruenstein: Referring to your editorial "Instrument of Reform" in the current issue of *The Diapason*, you may be interested to know that when the "Woman's Prison" was completed on Deer Island, Boston Harbor, Mass., in 1902 or 1903 (I have forgotten which), there was a two-manual pipe organ installed in the chapel of the building. This instrument was originally built by George H. Ryder in 1871 and, as I remember, contains about a dozen speaking stops. In 1870 Mr. Ryder built a one-manual organ for the House of Industry, also on Deer Island, and about 1879 or 1880 he built a large two-manual instrument for the Massachusetts State Prison at Concord Junction. This instrument, I believe, is still at Concord Junction, in the Massachusetts Reformatory for Boys.

When the South Boston House of Correction was discontinued I was employed by the commissioner of penal institutions of the city of Boston to take down, pack and store the organ, until such time as the woman's prison should be completed, and upon its completion I erected the instrument in the prison chapel, where, so far as I know, the organ still stands.

Mr. Ryder is still actively engaged in the organ business and to the best of my knowledge, is the oldest active organ builder in the country. It will probably be quite an "eye opener" to the profession generally to learn that for fifteen years Massachusetts has used the organ in some of its penal institutions, but whether or not with the idea of an "actual crime preventive," I cannot say. Sincerely,

CHARLES F. CHADWICK.

The Free Lance

By HAMILTON C. MACDOUGALL

The editor has an interesting suggestion in last month's *Diapason* to the effect that the organist's salary might well bear a stated relation to that of the pastor of the church.

This at once suggests an investigation of the matter. In my very first organ position my stipend was about 10 per cent of that of the pastor; at another time I received about 18 per cent. I doubt whether it is at all common for the percentage in question to be much more than 20. I have the exact figures of the music in a church where the congregation is by no means poor; the quartet and organist receive a payment equal to 57 per cent of the minister's salary, the organist's percentage being 13. This means that with a salary of \$500 paid an organist, the minister will probably receive from \$2,500 to \$3,800. It is safe to say that in the larger churches, unless there be more than one minister, the organist's salary is larger in proportion to that of the minister than in smaller churches.

In other words, if we attempt to work out the editor's idea it seems to develop the sliding scale.

My friend X is organist at a church where a good deal of attention is paid to the music, with the full sympathy of the pastor. X reads *The Diapason*—indeed, all good organists do—and yesterday we began discussing the relation between the pastor's work and salary as compared with the work and salary of the organist; this is the conversation as I remember it:

Mac: "X, what do you think about the salaries of the minister and organist? Can you fix any definite relation between them?"

X: "What do you mean?"

Mac: "Well, do you think you ought to get as large a salary as your pastor?"

X: "Why, no."

Mac: "Do you think your salary ought to be half as large?"

X: "No-o-o-o, perhaps not; and yet I don't know why not. It would seem that the part of a service for which an organist is responsible is at least half as much as the part for which his colleague answers. I mean in spiritual values."

Mac: "Phew! What do you think the music committee of your church would say to that?"

X: "I don't care what they'd say; I know that in certain of my years at —— Church I must have spent more than half the actual time on church work that the minister spent on his end of it."

Mac: "Yes, of course, there you make a good point, although rather a 'talking point' (as a commercial traveler would say) than a real one. I don't have any idea you estimate your work in quality as equal to that of the minister!"

X: "Is that the estimation you put on your work?"

Mac: "O, I see you are 'carrying the war into Africa.' But really—please answer my question fairly."

X: "When my work has been any where near my ideals for it I do not hesitate to say that it is, in common with the work of all conscientious church musicians, if not equally valuable with that of the minister, a very close second to it."

Mac: "What you say has force coming from you, for you are a good musician and a modest man, but, after all, you're a special pleader."

X: "Let's throw all that aside, and look at the education of an organist and choirmaster; a first-class musical education in time and money spent is expensive. I doubt if the minister is at all ahead on that score."

Mac: "That looks as if you thought the minister and organist as to salaries ought to be 'fifty-fifty.'"

X: "No, I'm not as grasping as all that; I'd be content with 50 per cent of my pastor's salary."

ALFRED H. PEABODY IS DEAD.

Well-known Salt Lake City Organist a Victim of Influenza.

Alfred H. Peabody, organist of St. Mark's Episcopal Cathedral, Salt Lake City, Utah, and conductor of the Orpheus Club, died Jan. 30.

Professor Peabody had for years occupied as organist at St. Mark's Cathedral. The music work in the Salt Lake City Masonic fraternity was practically in his hands. He sang also in the Oratorio Society. Professor Peabody was connected with banking interests for many years. One of his brothers was long an organist at Fitchburg, Mass., transferring to a Boston church later.

Mr. Peabody was born in Cape Town, South Africa, and was 54 years old. He went to Utah thirty years ago. He is survived by his widow, Mrs. Grace Jennings Peabody; two sons, Alfred J. and Edwin F. Peabody; his mother, Mrs. A. T. Peabody; two sisters, Mrs. K. P. Nice of Salt Lake and Miss Grace A. Peabody of Colorado, and three brothers—C. P. Peabody of New York, H. C. Peabody of Boston and W. H. Peabody of Colorado.

Skinner Contract in Wisconsin.

A three-manual organ to be built by the Skinner Organ Company will be installed in the First Congregational Church of Eau Claire, Wis., when its new edifice is completed. The instrument will cost approximately \$18,000 and the contract was awarded in February.

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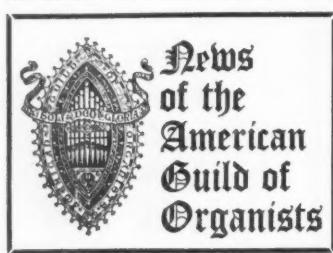
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The program for the national convention of the American Guild of Organists is nearing completion. The convention will be held at Oberlin, Ohio, June 22 to 24. Dean George W. Andrews of the Northern Ohio chapter has appointed a committee on program and arrangements, which has been approved by the general council. Oberlin, with its fine auditorium and organ, is an ideal place for such a gathering, and it assures the visitor a hearty welcome, a chance to air his opinions, and a program of organ playing and papers that will be of definite interest to the organist, be he engaged in church, concert or other activity. James R. Hall of Cleveland is chairman of the convention executive committee.

Headquarters.

Warren R. Hedden, Mus. Bac., F. A. G. O., chairman of the examination committee, announces that the examinations this year will be held June 3 and 4. Candidates should register not later than May 1. All correspondence should be sent to Mr. Hedden, 170 West Seventy-fifth street, New York.

Illinois Chapter.

Another treat for the organists of Chicago and vicinity arranged by the program committee of the chapter is to be a recital on the evening of Tuesday, March 2, in St. Chrysostom's Episcopal Church, on North Dearborn street, by H. Chandler Goldthwaite, organist of the Hennepin Avenue Methodist Church of Minneapolis. Mr. Goldthwaite is one of the youngest of the prominent organists of the country and is a man of marked talent. Mr. Goldthwaite will play the following program: Prelude, Fugue and Variations, Pachelbel; Chorale Improvisation, Karg-Elert; Allegro, Chorale and Cantilene, from "Symphony Romane," Widor; Prelude and Fugue in A minor Bach; "On a Breton Theme," Ropartz; "Chant du May," Jongen; Berceuse, Vierne; Toccata in D minor, Goldthwaite.

On the evening of April 13 W. Lynnwood Farnam, the distinguished New York organist, will give a recital before the Illinois chapter at St. Chrysostom's Church.

Pennsylvania Chapter.

James H. Lord, F. A. G. O., has set a good example which prosperous, or generous, members of the other chapters might well follow, of offering through the executive committee of the Pennsylvania chapter a cash prize of \$25 for the colleague member of the chapter passing the best examination for the associateship certificate in 1920. It is hoped that this offer will materially increase interest in the examinations of the guild, and the more of our competent men are induced to obtain the certificates the greater the value and prestige of the certificates will be. All who have at heart the real interests of the guild will be gratified and encouraged by this generous gift.

Buffalo Chapter.

A rare treat was offered Buffalo when Charles M. Courboin gave one of his splendid recitals at the First Presbyterian Church on the Circle Monday evening, Feb. 2. The Buffalo Chapter secured Mr. Courboin for this concert, which was the climax of the praiseworthy efforts of this three months old chapter. Mr. Courboin's program consisted of: Allegro from Sixth Symphony, Widor; Aria, Lotti; Passacaglia, Bach; Allegretto, de Boeck; Chorale No. 3, Franck; Toccata and Fugue in D minor, Bach; Andante from "Grande Piece Symphonique," Franck; "The Cuckoo" and

"The Bee," Lemare; "Marche Heroique," Saint-Saëns; Praeclodium, Jarnefelt. This list gave full scope to his great technical proficiency, masterly interpretations, taste in the blending of various tone colors and flawless memory. The varied program also gave opportunity to show the possibilities of the beautiful organ. A large audience greeted Mr. Courboin.

Preceding the recital a banquet was served the guild members at the College Club, after which Mr. Courboin described the largest organ in the world (the Wanamaker organ in Philadelphia), upon which he is giving a series of recitals. N. M. G.

Northern Ohio.

Ernest M. Skinner was the guest of the Northern Ohio chapter at a dinner Monday evening, Jan. 8. The guest of honor gave an address in which the mysteries of the orchestrator were clarified. With the aid of diagrams an interesting exposition of tone color, borrowing and other points in organ construction was given by the speaker.

Wisconsin Chapter.

The third monthly meeting of the Wisconsin chapter was held at the Hotel Martin, Milwaukee, Thursday evening, Jan. 29. Many subjects of interest were discussed, but the feature of the evening was the completing of Lewis Vantine's paper on "The Organ in America," which he began at the preceding meeting. At this meeting a discussion was taken up of a project to install a complete library of organ literature and compositions in the Milwaukee public library.

New England.

John Hermann Loud, F.A.G.O., gave a recital under guild auspices at the Harvard Club Feb. 1, playing as follows: Praeclodium, E. flat, Bach; Cantilena, Guilimant; Sonata, Op. 111, F sharp, Rheinberger; Romanza, Parke; "Scherzo Symphonique Concertante," Lemmens; "A Rose Garden," Stoughton; Minuet in B minor, Goult; Triumphal March, Haifing.

Francis W. Snow gave a recital at the Church of the Advent in Boston Feb. 9, and his program included: Fugue in A minor, Bach; "Symphonie Romane," Widor; Chorale Prelude and Pastore, Karg-Elert; Romanza, Bonnet; Andantino, Ferrari; Cantilene, Pierne; Third Symphony, Vierne.

March guild events include the following:

March 1—South Congregational Church, recital by William Zeuch.

March 2—Second Parish, Portland, Maine, Public service.

March 8—Harvard Musical Association, third social meeting.

March 15—Trinity Church, recital by Ernest Mitchell.

March 22—First Parish Church, Quincy, public service; Director John D. Buckingham, A.G.O.

March 22—All Saints' Church, Providence, R. I., recital by Clifford Fowler Green, F. A. G. O.

March 29—First Church in Boston, recital by Mrs. Florence King, F. A. G. O., Joseph K. Dustin, F. A. G. O., and Edwin E. Wilde, F.A.G.O.

West Tennessee.

The West Tennessee chapter met in the guild room at Memphis, Thursday morning, Feb. 19, with the dean, J. Paul Stalls, presiding. Discussion was held in regard to sending a musical missionary to enlarge the work of the chapter throughout the state. Final arrangements were made for the bringing of Joseph Bonnet on March 16 to the Second Presbyterian Church. All those who had the privilege of hearing Mr. Bonnet in his wonderful recital two years ago are looking forward in eager anticipation to his return.

BELLE S. WADE, Registrar.

Recital Tour by Quarles.

Professor James T. Quarles of Cornell University has just returned from a successful recital tour in Florida. He appeared to large and enthusiastic audiences at Stetson University, Deland; at the First Methodist Church, Daytona; at the Jewish Temple, Jack-

sonville, and at the First Presbyterian Church, St. Petersburg. Professor Quarles was engaged to play the dedicatory recital on the large three-manual Skinner organ just completed at Colgate University, Hamilton, Feb. 26.

Death Takes Warren A. Locke.

Classmates, clergy, fellow-musicians and other friends of Warren Andrew Locke, Harvard, '69, organist and authority on church music, gathered Jan. 18 to pay a tribute to the artist in the Cathedral Church of St. Paul, where for nearly thirty years he was choirmaster. The service was conducted by the Rt. Rev. William Lawrence, assisted by Dean E. S. Rousmaniere, the Rev. F. J. Walton, the Rev. Henry Goddard, the Rev. M. Paul S. Huntington, the Rev. Byrle J. Osborne and the Rev. Ralph M. Harper. The pallbearers were William S. Hall, Dr. Robert M. Lawrence, the Rev. Francis G. Peabody of Cambridge, professor of Christian morals at Appleton Chapel during Mr. Locke's directorship there, and Henry S. Pickering, all of the Harvard class of '69, and Samuel J. Fowler and Albert M. Barnes of Cambridge. Mr. Locke was born at Charlestown Oct. 31, 1847.

Lecture by Bidwell.

Marshall S. Bidwell of the Coe College Conservatory at Cedar Rapids, Iowa, gave a lecture Jan. 22 on "The History and Development of the Organ," at the end of which he played two numbers, Guilimant's "Lamentation" and Dethier's "Caprice" ("The Brook"). He had an enthusiastic audience of students and townspeople as well. The lecture was given in the college chapel. Mr. Bidwell explained in a general way about pipes, acoustics, direct and indirect actions, etc., in addition to the history of the organ.

Miss Helen R. Cook, A. A. G. O., of Whitehouse Station, N. J., has accepted a position as organist and choirmaster of the Methodist Episcopal Church at Flemington, N. J.

M. P. Möller is to install an organ in the residence of H. M. Minton at Carlinville, Ill. The organ will be placed in the first floor and basement of the house. It will be finished in brown mahogany. Mrs. Minton is a music lover and gave the Möller organ to the Baptist Church of Carlinville in memory of her mother.

STOPS TAKING OF ORDERS.

Kimball Company Sells Capacity of Factory for Fifteen Months.

R. P. Elliot, manager of the organ department of the W. W. Kimball Company, has been compelled to announce that it has decided to accept no more orders for organs until further notice, with the probability that this prohibition will hold for at least two or three months.

"Our capacity has been sold out for twelve months ahead all winter and in spite of repeated price increases it has reached a point today about fifteen months ahead, which the company regards as unsafe in consideration of the rapidly rising cost of materials and labor and the fact that contracts for organs taken last year and delivered recently have in some instances shown a loss, although there was a good margin of profit at the time the contracts were taken," says Mr. Elliot.

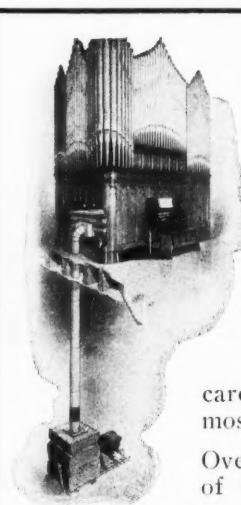
Metzger's Activity at St. Paul.

Harry Irwin Metzger, organist and choirmaster of Christ Episcopal Church at St. Paul, is making rapid progress with his choir of fifty men and boys. Mr. Metzger went to St. Paul from one of New York's wealthiest suburban churches a few years ago. He maintains studios in St. Paul and Minneapolis, and is a member of the American Guild of Organists and of the St. Paul committee to purchase an organ for the Auditorium. Mr. Metzger directed the singing of Christmas carols of the combined choirs of twelve Episcopal churches of St. Paul in the Auditorium before an audience of 10,000 people Dec. 26. Feb. 20 he gave the "Seven Last Words" by Dubois. He has arranged a series of organ recitals in Christ Church during Lent at noonday services and Tuesday evenings and gives a recital in the Masonic Temple for the Auditorium organ fund.

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By WESLEY RAY BURROUGHS

[Queries pertaining to this line of a modern organist's work may be addressed to Mr. Burroughs, care of The Diapason, Chicago, or 594 Garson avenue, Rochester, N. Y. Letters received by the 15th of the month will be answered in the succeeding issue.]

The Theater Organist as Seen by the Public.

We have received an exceptionally interesting letter recently, written by a gentleman who is intensely interested in good organ music, and who comments at length on the use of the modern organ as it is played in the picture theaters. We shall quote liberally from his letter, and also comment upon the many points that he brings out, judging the same from our own experience in various theaters, with different managers. He writes:

"The time has come—although an advanced period—when we ought to give some attention and encouragement to those who are distinguishing themselves as pioneers in the placing of the pipe organ at the front where it deservedly should be.

"A great metamorphosis has come over the musical world within a very short time, in the form of the music in the moving-picture theater. This music has been rendered by the orchestra as of yore, but with the pictures to illustrate the tonal color. The orchestra, if a good one, does this beautifully, but not to compare with a great organ, which, being under one player, and having tremendous orchestral capacity, is much more flexible and capable of clearer illustration."

This is exactly the point that we have often emphasized, and the pity of it all is that the tremendous change has not been fully grasped by theater managers, and not fully appreciated by a majority of the public. The fact that a theater organ must be handled in an entirely different manner from the church organ goes without saying, but one of the points at issue is that it also must be played differently from a concert organ. Oftentimes there is not time to play an entire composition through in order to synchronize the picture and music successfully, and many of the picture players will select some fine concert number and persist in doing this, and then wonder why their work is not successful. The ability is needed to select portions of compositions, excerpts from operas, the use of a love theme and sinister theme, at the same time weaving them together with deft bits of improvisation to make a homogeneous whole.

Mentioning a particular theater, our correspondent asserts that "their magnificent instrument is still practically unplayed," and further on "is still involved in the ban of orchestral players against the organ." We realize here that this man admires and appreciates the organ for the organ's sake, and so do we (on big overtures and on dramatic films), but there are also many patrons who admire the modern orchestral organ for the sake of its orchestral effects—tympani, drums, bells, xylophone, etc., and why should not the management cater to their tastes also? It may be argued that it is not the highest type of organ music when the player uses these effects. True enough, but that does not alter the fact that they are there to be used, that a portion of the audience wishes to hear them and that on comedy films it adds greatly to the brilliancy of a light opera selection and to the amusement of the public. Hope-Jones has said that "the organ was made to instruct, entertain and amuse," referring to the orchestral organ.

Quoting the style of two different players on the same instrument, our correspondent says of one: "The work is not technical, but it has flavor, color, passion, sympathy and dramatic and tragic effect" and of the other that "this organist plays without passion or color."

It is true that many organists do

not differentiate enough in their music, especially on films of a pathetic and dramatic nature, but many times it is not their fault, but that of the managers. This is borne out by our correspondent's next statement:

"For instance, I argued the matter with the manager, and he assured me that the public required just what he was giving them. I argued that he did not speak for the public, as I had listened to the remarks of his own audiences on the question. * * * The public is a sort of dumb aggregate, incapable of expressing its deeper longings for things that do not come to pass. A manager may not be expected to cater to this longing for the non-existent, and therefore he directs his productions to that which has gained some form of applause—sort of nothing else to do on the part of the public!"

In a nutshell the two germanic truths have evolved themselves—the managers and the public. Our experience has been fortunately mostly with managers who really did appreciate music for music's sake, and who wisely left the choice of pieces to the organist himself, but there are many—and they are in the great majority—who cannot see that there is such a thing as dramatic music with color, passion and flavor. The only flavor that can be appreciated by these managers is the appetite for light, popular music. Such music, we insist, does have its place on comedy films, but if they could only be made to see that feature films (unless it is a comedy) demand the highest type of music, and furthermore is the only opportunity that the player has to render these compositions and thereby raise the standard of picture music, many of the difficulties of the "movie" organist would be eliminated.

Again: "But we have standing between us the public, * * * a barrier of managers who yet do not comprehend, nor will they until they have received expression." There are managers who look on music only as a necessary evil and tolerate it because they must have musical accompaniment to the pictures, and some of them are directors of the larger houses, but their number fortunately is becoming smaller yearly. We believe that there is good and bad in both classical and popular music. For instance, Reger's organ sonatas and most of his other compositions are a mass of hideous cacophony. There is nothing musical about them—absolutely no melody—and to listen to them is torture, while most of the light popular publications are the veriest trash. However, this does not prevent good examples from being found in both classes.

Another point is that the manager of a large "movie" has a cosmopolitan audience. He must endeavor to please all tastes. He cannot ignore any group, and those who favor the best in music are not in the majority at present. Another point is that theaters have had to put up with the "piano organist," a person who has never had an organ lesson and, as one man put it, "ought to be able to get hold of the thing in ten lessons." Theater organists cannot be made overnight.

Finally, if the public would give expression to its opinion more frequently regarding the music, the managers would be greatly benefited. Unfortunately so many times those who are dissatisfied are quick to stop at the office and complain, while those who have thoroughly enjoyed the show and really appreciate the music leave the theater with a contented feeling, without as much as thought of saying one word of commendation for those who have put forth their best efforts to please every individual among the clientele.

MUSICAL SETTING FOR THE ENGLISH COMEDY DRAMA, "MALE AND FEMALE."

Paramount film. Thomas Meighan and Gloria Swanson, stars.

Crichton theme: "When Two Hearts Discover"—(1) Improvise (scenes of creation) until (2) And filling her own "Clematis" (P) by D'Albert until (3) Humanity is assuredly growing, "Budding Spring" (Acc.) by Platzmann until (4) What dire offense, Imaginary Ballet No. 2 (Acc.) by Coleridge-Taylor until (5) Comparisons are odious. Repeat Crichton theme until (6) O'er the knightly years. "Suedoise" (Acc.) by Lick until

(7) I wouldn't be nobody's slave, "June Moon" (P) by Fenton until (8) But there is one. Repeat No. 1 until (9) Tea time, Concert waltz until (10) Swiftly glides, Selection, "Pinafore," (Acc.) by Sullivan until (11) D: Yacht strikes rock, Furioso by Langley until (12) Suddenly like mists, Fourteen Pathoms Deep" (Acc.) by

Lake until (13) Habit strongest element, (14) "Please go away and let me sleep" until (15) D: Father awakens, "Aba Daba Honeymoon" until (15) D: Crichton on raft, "After Sunset" (Acc.) by Pryor until (16) Go to brook, "Birds and Butterflies" (Bewlin) until (17) Quick as a tiger cat, Agitato until (18) D: Father comes forth, "Dew Drops" (Acc.) by Armstrong until (19) We had nothing, is one thing to be poor, "Pulcinello" (Acc.) by Aletter until (21) It is one thing to be brave, "Twilight" by Ayer until (22) D: Lady Mary comes to fire, Repeat Crichton theme until (23) Under white lash of necessity, Allegro from Overture to "Merry Wives of Windsor" (Acc.) by Nicolai until (24) When cat's away, Repeat "After Sunset" until (25) There is a tide, Repeat "Pulcinello" until (26) D: Crichton blows horn, "Pomposo" (Acc.) by Borch until (27) In kitchen and in parlor, "Badinage" (Acc.) by Herbert until (28) Where are nags? "Pulcinello" (Acc.) by Aletter until (29) They say the lion, "Crafty Spy" by Borch until (30) D: Crichton embraces Mary, Repeat Crichton theme until (31) If I Were King, A few maestoso chords and as picture fades to (32) Babylon scenes, "Ballet Egyptien" (Acc.) by Luigi (No. 1) until (33) D: First procession enters, Change to E flat part in Ballet No. 1 until (34) D: Two negroes bring in Christian slave, Ballet No. 4 until (35) D: Second procession enters, Ballet No. 3 in church style until (36) D: Fade-out of Egyptian scenes, Repeat Crichton theme until (37) "After Sunset" by Pryor until (38) Wait to see a ship, Improvise agitato and (39) Repeat Crichton theme as Crichton and Mary are gone until (40) So easily does human nature, "Vanity" by Jackson until (41) To future, Lady Brokeliurst, Repeat Crichton theme until (42) Tell Lady Mary, Repeat Imaginary Ballet No. 2 until (43) It's about Tweeney, Nocturne in E flat by Chopin until (44) You may break, "Romance" by Mercante to the end.

MUSICAL SETTING FOR THE LINCOLN DRAMA, "THE LAND OF OPPORTUNITY."

Selznick Film. Ralph Ince as Abraham Lincoln.

Reel 1—(1) "Blushing Rose" (Acc.) by Johnson until (2) Back in 1858, "Quaint Dance" by Martin (Ditson) until (3) The little hotel, "Romance" (Acc.) by Tschaikowsky.

Reel 2—Continue above until (4) The little courtroom (chimes as bell is seen ringing), "Romance" by Karganoff until After protracted examination, "Elegie" (Acc.) by Czibulka until (6) D: As Walpole stands before Lincoln's portrait, Chorus of "My Old Kentucky Home" (softly).

NEW PHOTOPLAY MUSIC.

We have received several important new issues this month from various publishers. From Chappell we have Joseph C. Breit's collection of dramatic music in twelve numbers. Mr. Breit arranges the scores of "Birth of a Nation," "Intolerance," etc. Three of these works are dramatic agitato in style, for all forms of excitement, such as storms, battles, etc., and all divided into sections. This shows the attention to detail of picture music that is now being given by composers. Two love themes are included, and a number described as a "general utility theme." An unusual and yet useful piece is a recitative marked "to be used as a question," and section A indicates a doubtful or embarrassing situation and B threat, decision or resolution following. There is a "Marcia Funebre" and also four fine mysterioso numbers, which we will cover in our article next month on "mysteriosos."

Among the bright numbers received are "Ballet Music" from the opera "Demon" by Rubinstein, "Waltz-Scherzo" by Oscar Strauss, "Valse-Bluette" by Drigo, "Serenata" by Baron, "Pulcinello" by Aletter, "Serenade" by Henry Ern, "Scene de Ballet" from "L'Avant d'Arriere" by Tscherepina, and two numbers by Enrique Soro: "Danza d'Amour" and "Tempo di Gavotta."

The first three numbers are brilliant in style, as is the "Scene de Ballet" by the Russian writer, but this has a fine maestoso introduction. Ern's work is in D major and is smooth and pleasing, while Soro's two pieces may be described as graceful and elegant. The remaining piece, "Pulcinello," is a rare find. It is indeed a gem for the theater organist. It fairly scintillates with brilliancy. We used this on "Male and Female" and it gives excellent opportunity for the use in a dainty manner of the xylophone and bells.

ITALIAN: 1—"Carnival Venitien" by J. Burzheim, 1—"Florindo," 2—"Rosaura," 3—"Colombine," 4—"Le Seigneur Arlequin." This number is an important work. It was written, we believe, for an Italian carnival, and opens with a beautiful allegretto in A with two well-contrasted themes. The second section is a quaint andante sostenuto in D, while the last two are refreshing, the third being a graceful six-eight, and the last an allegro brillante in A. This suite is adaptable to any pantomime scenes.

DRAMATIC: Andante from Sonata Op. 11 by Grieg, "Melancolie" by Naumovskiy is a double number. The andante has a lovely melody in C and works up to an intensely dramatic climax, while the "Melancolie" is a mournful G minor adagio.

A second set of songs from "Eiland"

by Fielitz opens with a smooth andantino. The second and third, "Sprays of Roses" and "By the Strand," are tranquil in character, while the last, "Resignation," is perhaps the best of the four. It contains the same opening theme as "Anathema" does in the composer's first set (Schirmer).

From the H. W. Gray Co. come four pieces:

INDIAN: "Indian Idyll," by Miller. This is a peculiar work as regards rhythm, the measure being marked in triple at the beginning, four-four, three-four and two-four. In C sharp minor with drone bass (tom-tom) it will depend on the clever registration which an organist can give it for its effect. The second section in E, an old Chippewa melody, is more characteristic.

SWISS-FRENCH: "Chanson des Alpes" and "La Marche des Rois," by Candlyn. The first is an andante for strings in A flat, later worked out with flowing accompaniment, reminding us of a "Widow's March." The second is a brilliant march founded on a song in favor in Provence. "Slumber Song" by Seeley, has the familiar oboe solo, later embellished with flowing thirds on the flute.

Two Traditional Hebrew melodies will be reviewed in a future article on Hebrew pieces.

DRAMATIC: Since writing our dramatic article we have received the following specially written numbers, to which we desire to call attention briefly: "Dramatic Tension," by Andino, is indicated for subdued action and is in C minor; "Andante Appassionato," by Castillo, is in F and depicts dramatic emotion. An "Appassionato" by Berge is arranged from Tchaikowsky's "Romeo and Juliet," while two "Dramatic Tensions" by Andino and Borch are in E and D minor respectively. "Visions," by Buse, is a quiet intermezzo in D. "Appassionato" in F by Borch is exceptionally good and is indicated for love scenes.

Of four dramatic andantes, two are by Berge—one in C minor for suppressed emotion, and the other in D minor, which may be described as more intense. One by Borch and one by C. Herbert are both in B minor, the second for impending danger.

Two dramatic agitatos by Milot and Borch describe themselves.

PATHEMIC: A "Sorrow Theme" by Reuter is in G and has a hymn-like middle section. Two Pathetic Andantes depict the tenseness of grief and sorrow, while "Andante Dolorosa" portrays deep anguish, and finally a "Lamentoso" for death-bed scenes.

From the White-Smith Company comes a piano solo, "Afterwhiles," by E. H. Adams. This is an andante amabile, a rubato melody in D. We include this in dramatic music. It is easy of adaptation.

Herman F. Siewert sends us a piano number, "Slumbering River," with a subtitle "A Canoe Idyll." It is a flowing barcarolle in A flat, six-eight measure. Useful on river scenes.

Answer to Correspondents.

M. H., Lambertville, N. J.—My advice to you would be to consult the Wurlitzer Company at their building at 113-119 West Fortieth street, New York City. The pictures you refer to we have not seen.

F. G., Far Rockaway, N. Y.—We will mail list for which you ask very shortly.

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The Term "Console": Its Origin and Musical Application

By DR. ORLANDO A. MANSFIELD
Mus. Doc., F. R. C. O., F. A. G. O.

With the signification of the term "console" as applied to organ construction every musical person is surely familiar. In the latest edition of Grove's "Dictionary," edited by J. Fuller Maitland, the expression is defined as "the manuals, drawstops, pedals and accessories of the organ, taken as a whole, and as distinct from the actual pipes and bellows." As a mere definition this is satisfactory enough; but, as an explanation, it leaves very much to be desired, since it says not a word concerning detached or movable consoles, the necessity for and introduction of which called the term "console" into being so far as its use in musical connections is concerned. Indeed, it is most remarkable that concerning the process of the application of the word to organ construction nothing positive is known. In fact, we very much doubt whether anyone can say with absolute certainty by whom or upon what occasion it was first used in this connection. Sir John Murray, or that particular member of his staff responsible for the history and explanation of the word in the "New English Dictionary," assigns its earliest use to

at which she worshiped the organist would persist in playing at a large harmonium when he had a fine organ with such lovely pipes right opposite him! This wonder, however, is not half so great as ours acent the discovery that the "Encyclopedie Britannica" also fails to mention the term either separately or in the course of its article upon the organ. In both of the earlier editions of Grove's "Dictionary of Music and Musicians" the expression "console" occasionally occurs in the same connection as in the "National Encyclopedia"; while to the separate article on the word, in the latest edition of the former work, we have already made reference.

Consequently, for want, or in the absence, of definite evidence to the contrary, we are compelled to conclude that the use of the word "console" by C. A. Edwards, in 1881, to which allusion has been made in our opening paragraph, is one of the earliest instances if not the earliest instance of the employment of the term in any recognized book on organ construction, or in any book relating to the practice or theory of music.

With the exception of the definition given in Grove's "Dictionary," to which we have already taken exception, there is an almost complete agreement between the various meanings assigned to the word "console." Thus Mr. Edwards writes: "The term *consol*, or the French *console*, is used in referring to the complete claviers, drawknobs, etc., when set up separately at distance from the body of the instrument, or more particularly when the electric action is used." The italics are ours. We use them to emphasize the difference between Edwards and Grove, and to show that the former writer, in his day and generation, had grasped the principal meaning of his word. With Mr. Edwards agrees Mr. J. Mathews, in his "Handbook of the Organ" (1897), in which "console" is defined as "the keyboards, drawstops and accessories under the immediate control of the player, sometimes detached from the main body of the instrument." Again we note the prominence attached to the idea of detachment. Lastly there is the definition of the "New English Dictionary," which is of the utmost importance, because the only one we have as yet noticed which affords any clew to the technical as distinct from the etymological meaning of the word. Says Sir James Murray, or one of his colleagues for him, "Console, a case or frame enclosing the claviers, drawknobs, etc., of an organ: especially when separate from the body of the instrument, as in organs with electric action. Originally bracketed out from the body of the organ, like the keyboard of a cottage piano."

Here we not only have the idea of something separated, but also that of something supported. We further gather, this time from our previous quotation from Mr. Edwards' work, that "console" is a term of French extraction. This it certainly was, it being a Gallic expression employed in architecture to denote a variety of bracket, or corbel, sometimes in the form of a letter S, "fixed against a wall or other surface, and serving singly as a ledge to support something," a bracket to support a cornice, generally one in which the length is greater than the projection, etc. Still carrying on this idea of support we get the expression "console table," which has been defined as "a table supported by a fixed bracket against the wall." And there is also the term "console mirror," which has been taken to mean "a mirror fixed to the wall and supported on a console."

Many organs, even prior to the introduction of electric actions, were erected in whole or part on brackets

whose lengths were most certainly greater than their projections. Thus cathedral organs were often bracketed on to or above the choir screens. Later on, when the keyboards and accessories became capable of detachment by means of pneumatic or electric actions, such keyboards were frequently erected on some independent bracket or mural projection. Indeed, this process was so frequently followed that, at last, by a simple method of transference, the term "console" came to be applied to the detached mechanism itself instead of the substance—the shape of the substance—upon which it was supported. Then, having come into its kingdom, as we have already seen, without "observation," the word "console" retained its place and position without challenge or conflict "until this present," no other term having succeeded in supplanting it or ousting it from its now fully accorded station in the realm of musical terminology.

But for the employment of a Gallic instead of an English term there must have been some more or less definite reason. Probably this was because the pneumatic and electric actions, although the inventions of a benighted Briton, were first tested and adopted in the construction of some celebrated French organs. Charles Spackman Barker, born in 1806, in the ancient and interesting city of Bath, where he afterwards established an organ business, was the reputed inventor of the earliest known pneumatic action. This was in 1832. Failing to interest English firms in his invention, in 1837 he went to Paris and offered his new device to the celebrated Cavaillé-Coll (1811-1899), who adopted it, in 1841, for the action of his organ in the Parisian church of St. Denis. Although the illustrious French builder only sent in his plans on the very last day upon which applications were announced to be considered, he is said to have secured the St. Denis contract by the "interesting explanations" he gave of his own plans (including, of course, Barker's pneumatic lever) before the organ committee. As is well known Cavaillé-Coll was the inventor of varied wind pressures and of harmonic stops; while to his credit has to be placed the erection of the organs in the noted Parisian churches of La Madeleine and St. Sulpice.

Eventually, however, Barker started business in France on his own account, and in 1845 built a pneumatic organ for the Parisian church of St. Eustache. This instrument was burned six months after its erection through Barker's knocking over a lighted candle when trying to locate a cipher. But, like a true Briton, Barker set to work again and erected the organ now standing in the church; after which, pursuing his inventions still further, he was successful in devising the earliest electric action of note. This he applied to his organ in St. Augustin's, Paris, in 1867, although in the previous year an electric organ had been erected in the Collégiale church at Salon, near Marseilles. The following year witnessed the opening of the first electric organ in England. This was erected by Messrs. Bryceson in Her Majesty's Theater, London, and was first used to supply an accompaniment to a rendering by Mme. Titiens of the "Inflammatus" from Rossini's "Stabat Mater," at a concert given by Arditi, the celebrated operatic conductor of that time. Ruined by the war of 1870, Barker returned to Ireland, erecting organs in both Dublin and Cork. Ultimately he retired to Maidstone, Kent, where he died in poverty in 1879.

Barker's inventions were the first of their kind to permit of detached keyboards, drawstops and accessories. It is also certain that they were first used in France and were probably attached to the first instruments furnished with detached claviers, etc. As these, in all probability, were supported on some sort of console, the French term for the support became transferred to the thing supported; and, being used in this manner by Barker and his associates, the expression was brought by them across the channel into England. Then, through the instrumentality of Barker's friend, Roosevelt, who built the first electric

organ in America—for the Centennial Exposition in Philadelphia in 1876—it is easy to see how the word "console" was conveyed across the "herring pond" to the western hemisphere. The movable console, although the invention of an Englishman, was not known until 1886, when the celebrated Robert Hope-Jones (1859-1914) constructed an organ with such a console in the church of St. John's, Birkenhead, an organ which is still standing and was played upon by the writer of this paper only a few years ago.

But after every probable reason and all historical facts have been duly advanced and examined in order to account for the use and the universality of the word "console," the certainty remains that the term is not a purely musical one, but is really an expression borrowed from a sister art. Further, it is not primary in its application, but secondary, for it has been transferred, as we have already noticed, from the subordinate thing—the corbel or bracket—to the thing supported—the console itself. Lastly, it is a term essentially foreign to the English language, possessing no equivalent therein unless we except and allow that terrible and most unmusical expression, "key-desk," than which we can think of few terms more discordant or more inharmonious to a cultivated ear.

But in addition to its euphonious properties the term "console" possesses no inconsiderable punning potentialities. For long, perhaps for too long, the organist has been described as a tonal Boanerges—a veritable son of thunder. In view of the information brought to light through the medium of this short paper, may we not in future venture to think of him, perhaps with more accuracy, and certainly with more courtesy and consideration, as a musical Barnabas—a son of consol(e)ation?



DR. ORLANDO A. MANSFIELD.

C. A. Edwards' "Organs and Organ Building," a work published in London, at the office of the paper known as "The Bazaar, Exchange and Mart," in 1881.

For chronological reasons the omission of the word from the first edition of Hopkins and Rimbault's monumental work, "The Organ: Its History and Construction," should occasion no surprise. This work was issued as early as 1855, and at that time the electric action was unknown in England except theoretically, while the pneumatic action was only gradually coming into its kingdom. But in the second edition of 1870 it is disappointing to find no reference to the term, as there is in this edition a special chapter upon the electric organ, in which Dr. Hopkins says: "The keyboards can now be placed at any required distance from and quite irrespective of the relative position of the organ."

The excellent and widely circulated musical dictionaries of Stainer and Barrett and of Dr. Theodore Baker are singularly silent as to either the origin or the meaning of the word. The "National Encyclopedia," in which the musical articles are unusually well written for a work of that kind, asserts, under the article "Organ," that "with an electric organ" the organist "sits . . . at what is apparently a small harmonium." But here the word "console" is not used, although the quotation serves to remind us of the well-worn story of the maiden lady of mature years who could never understand how it came to pass that at the fashionable church

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TAKES INDIANAPOLIS POST.

Miss Elsie MacGregor to Reopen
Organ in Memorial Presbyterian.

Miss Elsie MacGregor, organist of the First Baptist Church of Marion, Ind., has tendered her resignation to accept the position of organist of the Memorial Presbyterian Church at Indianapolis. The Memorial Church has a large three-manual organ, which has been rebuilt. Miss MacGregor will give a concert each Sunday preceding the evening service.

The Indianapolis organ was built by the Jackson Organ Company under the direction of W. H. Donley, now of Seattle, who at the time was the organist of the Memorial Church, and an entirely new action is being placed in it by the Seeburg Company of Chicago. March 7 it will be rededicated and Miss MacGregor will play the following program: Chorale and Fugue from Fifth Sonata, Guilmant; Andantino, Lemare; Second Concerto, Handel; "Variations de Concert," Bonnet; "Will o' the Wisp," Nevin; Sonata Cromatica, Yon; Adoration, Borowski; Triumphant March, Buck.

Program at Detroit Cathedral.

St. Paul's Cathedral Choristers at Detroit were the leading attraction Wednesday evening in Detroit's observance of national music week, and under the direction of Francis A. Mackay offered a program of religious numbers, distinctive and impressive, in the cathedral. The choristers had the assistance of Frank Wrigley, organist of the First Presbyterian Church. The Cathedral Choristers have become an effective factor in Detroit's musical growth, under the direction of Mr. Mackay and their interpretation of numbers by Dickinson, Arkangelsky, Dett, Gretchaninoff and Waddington were satisfying. Mr. Wrigley played these compositions: Overture in C. Hollins; "Ave Maria," Schubert; Serenade, Lemare; Largo from "New World."

Symphony, Dvorak; March of the Priests, Mendelssohn.

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On, For a Closer Walk With God,
by Henry Houseley.....12c

Has two short solos for Sop., otherwise for full choir throughout.

Saviour, Again to Thy Dear Name,
by Henry Houseley.....12c

Anthem, beginning with Alto solo, then for full choir.

Beyond the Smiling and the Weeping,
by Henry Houseley.....6c

Short hymn anthem for Sop. solo and quartet or chorus.

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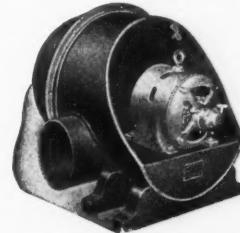
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First issue March 15, 1920

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**AMERICAN
ORGAN MONTHLY**

Edward Shippen Barnes
Editor

VOL. I. NO. I.

MARCH 1920

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ORGAN BUILDERS SET SCALE

Association Decides on Increase—
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Postwar organs in Germany have been increased 400 per cent in price, and the scale has been fixed, by agreement of the Association of Master Organ Builders of Germany, being as follows per stop: For one-manual instruments, 2,000 marks, or about \$500; for two-manual organs, 2,200 marks, and for three-manuals, 2,500 marks.

This and a number of other facts interesting to American organ builders are contained in the proceedings of the last session of the association, which was held at Heidelberg and news of which has reached The Diapason through the official organ of the builders of Germany, as well as of other musical instrument manufacturers—the Zeitschrift für Instrumentenbau, published at Leipzig—the first copies of which since the close of the war were received early in the new year.

The meeting of the organ builders' association was attended by twenty members and the presiding officer was Adolf Hammer of Hanover, the secretary being Wilhelm Schwarz of Überlingen. It was decided, in view of the approaching centenary of the foundation of the famous firm of E. F. Walcker & Co. of Ludwigsburg to hold the 1920 meeting in that city.

The motion for an increase of 400 per cent in prices was adopted unanimously. It was also decided, as it was at the session of the Organ Builders' Association of America in Pittsburgh last August, to frame a uniform contract. The association has been divided into district organizations, for geographical reasons and because of the varying conditions in different sections of the country. These groups or districts are, however, to work in closest cooperation with the entire association.

There was considerable discussion of the question of admitting to membership the makers of organ parts, but they were admitted upon the assurance from the supply men that they would not sell their product to any but authorized and competent builders. The supply men are to be handed a list of all the members of the association and all members are obligated to report any instances coming to their notice of unethical business dealings by builders or any knowledge of taking of contracts by persons who are not trained organ builders.

PRESENTS NOVEL RECITAL.

Ernest Douglas Plays New Organ in His Home.

At the residence of Ernest Douglas, Westmoreland avenue, Los Angeles, Cal., an interesting and novel recital was presented on Dec. 23. It consisted of a program of piano and organ numbers played jointly by Mr. Douglas and Wesley K. Kuhnle. The organ, recently built by Stanley W. Williams, is the latest in organ building. The unit system is used. The four classified tone-colors can be drawn on and played from any of the three divisions of the instrument at will, it being a two-manual organ. Under each keyboard are four pistons which bring different combinations as desired and are indicated on the instrument board by small electric lights coming on as each piston is pressed. The organ has twenty-two stops, ranging from the thirty-two-foot pitch to the two-foot, enclosed in separate swell-boxes, resulting in delightful and surprising effects.

The program consisted of the Suite in E minor for organ and orchestra, the piano taking the orchestral part (four movements); a group of ancient organ numbers, "Gagliarda," B. Schmidt (1574); "Soeur Monique,"

Couperin (1668); Fugue in C major, Buxtehude (teacher of Bach); Minuet, Bach, arranged by Mr. Douglas from the violin and piano sonata and Prelude and Polonaise for piano and organ, arranged by J. Zielinski for piano and organ; a group of piano compositions, "Nachtstück," in F major; "The Isle of Shadows," Palmgren, performed by Mr. Kuhnle; and a prelude for organ and piano (written for the dedication of new organ).

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Lent and Easter, 1920.

Evidently the publishers are not going to give us any new music this Easter, and perhaps it is just as well. There are plenty of fine things without falling back upon Granier's "Hosanna."

For this season of the church year there is some admirable Old Passion-Tide and Easter Music edited by Hirsch (B). The best numbers in the series are:

Calvistus, "Lord Jesus Christ." Lent and Holy Week.

Seventeenth Century, "Shadows Were Darkening." Good Friday.

Seventeenth Century, "The Suffering of Christ." Holy Week.

Seventeenth Century, "In Dead of Night." Good Friday.

Sixteenth Century, "At Dawn, When They Sought." Easter.

Vulpius, "Praise to Our God." Easter.

The two Easter numbers I use every year. The Vulpius number has a noble Hallelujah refrain and the other has an exquisite Kyrie refrain; the latter makes a beautiful response down to Trinity-tide. Of the others I like best the third and fourth. Only the second needs a chorus, and even that can be done fairly well by a quartet.

Dr. Dickinson's "Sacred Choruses" contain some good numbers, though it seems to me that they are not so good as his Christmas numbers:

Grieg, "Jesu, Friend of Sinners." Chorus.

Fifteenth Century, "A Penitential Prayer."

Woyrsch, "Christ Jesus in the Garden."

Seventeenth Century, "By Early Morning Light." S. Easter.

Seventeenth Century (Joseph), "The Soul's Rejoicing."

Seventeenth Century, "A Joyous Easter Song."

Seventeenth Century, "Rejoice, the Lord Is Risen." Chorus.

Seventeenth Century, "Praise ye the Lord." Chorus.

Vulpius, "An Easter Alleluia." Double chorus.

Schwalm, "Lift Up Your Heads." Chorus.

Leisring, "Now Is Christ Risen." Chorus.

Dickinson, "Easter," SB. chorus. Orchestral parts.

Liszt, "Alleluia" from "Christus."

Three-part women's chorus.

Sixteenth Century, "Jesus, Unto Thee Be Praise." Male chorus.

I have indicated the numbers for which a chorus is required. The "Penitential Prayer" and the Woyrsch number are excellent for any choir and are decidedly easy. The first of the Easter numbers is best; I rank it with the two Easter numbers in the Hirsch series. The Joseph number has a charming Mozartean accompaniment and a refined, fluent melody that makes it an admirable number for quartets. "A Joyous Easter Song" lives up to its title; it is nothing short of jolly. Dr. Dickinson's own elaborate anthem has fine words—as usual—and will give a large chorus choir ample opportunity to display its varied merits.

Another series useful for Passion Week is the "Twelve Passion Motets"

of Haydn (S). All are easy, reverent, beautiful in the calm spirit of Papa Haydn; all can be done pretty well by a quartet. And, by the way, most organists know the two Passions of Bach, but very few seem acquainted with the Handel Passion. It may be obtained in a shortened form from Novello.

In discussing Lenten music last year I seem to have omitted mention of any anthem setting of "De Profundis" ("Out of the Deep"). The best setting I know is Martin's opening with a sombre semi-chorus for men's voices (G). I have done it three or four times with a quartet, but it is not quartet music. Another interesting setting is Calkin's (G) opening with a fine bass solo part against the chorus. An easier setting suitable for quartets is Berwald's (G), opening with an alto solo. The best solo setting I know is that of J. H. Rogers (St.), one of the best of numbers for a low bass. There is also a good solo setting by Woodman (S) and a popular one by Marks (G). I do not know why the cantata setting by Gounod is so seldom heard; its final chorus, "He Will Redeem Thee, Israel," is the work of the Gounod who wrote "Uniford, Ye Portals." I believe that the cheapest edition is Ditson's; it is a good one, too.

A big chorus can do superlative music in Holy Week. For example, there is the Palestrina setting of the "Reproaches" (G). Part of it I use as a quartet response—the two lines beginning "Faithful Cross." Then, of course, there is the Palestrina setting of the "Tenebrae," which has been well edited for women's chorus (S), and which is immortally fine in any form. Another Lenten number for chorus that I like is the setting of the Misericordia by Gregorio Allegri, edited by Martin (G); it is in five parts.

Many choirmasters use during Lent a setting of "By the Waters of Babylon," especially Gounod's and Coleridge-Taylor's (G)—both chorus numbers. There is a fine old setting by Boyce (G) with a trio for A-T-B. Personally I do not like to use any setting of words so violently vengeful as those closing the Coleridge-Taylor setting, for instance.

A fine big Lenten anthem seldom heard is Garrett's "Thus Saith the Lord" (G). The first five pages can be used by a quartet; the rest of the anthem is in eight parts. There is an attractive tenor solo. Dvorak's "Blessed Jesu" (S) from the "Stabat Mater" is very popular; it is fine but rather long drawn out; I always feel that it is padded.

Dr. Parker wrote one Lenten anthem that is useful for quartet or chorus and is easy, his "Bow Down Thine Ear" (S). One of the best of recent quartet anthems is Candler's "Bread of the World" (G). Another new anthem useful in Lent or for general use is Targett's "Dear Lord and Father" (G); curiously it was published the very month in which I mentioned the words in this column as awaiting an adequate setting. The Targett setting is easy and in quartet style.

Last year I did not mention two

fine Easter anthems by J. H. Rogers because they are better for chorus than for quartet. They are "Christ Being Raised" (S), with solos for T-Bar, and "Now if Christ Be Preached" (S), with solos for ST. The solo parts are unusually good even for Mr. Rogers, who is about the most skillful writer of sacred solos in this country. The choral writing is not so superior, but it is good. Mr. Noble's choir sang the second of these last year on Easter Sunday.

Dr. Parker wrote four Easter anthems, three of them good ones: "Behold, Ye Despisers" (G) has a part for baritone against the chorus, but I have done it with a quartet. "Come, See the Place" (S) is showy, but not so fine; it has solos for SB and requires a chorus. The best of the three is "Light's Glittering Morn" (S), a noble chorus anthem which employs the well-known Easter hymn of Palestrina. I consider it one of Dr. Parker's half-dozen best anthems. I expect to use it this Easter with a double quartet. The organ part in the opening chorus is especially interesting. Another fine setting of "Light's Glittering Morn" is West's (G), a typical boy choir anthem with a brilliant organ part. Seldom have words had two settings so satisfactory.

Another Easter anthem that deserves mention is Mark Andrews' arrangement of the old melody "O Sons and Daughters" ("O Filii et Filiae"), published by Gray. The service lists published in the New York Evening Post last year show the title of this anthem eight times. The same lists show the unfortunate and overwhelming popularity of Granier's "Hosanna," of course, but some of the other popular titles are interesting. Chadwick's "Shout, Ye High Heavens" (St) was sung in eight churches; Stainer's "Awake, Thou that Sleepest" in seven; the traditional "A Joyous Easter Song," mentioned above, in seven; Tours' "God Hath Appointed a Day" (G), in seven; Warren's "The Magdalene," in seven. Other popular numbers were Noble's "The Risen Christ" (G); Parker's three anthems listed above; Matthews' "On Wings of Living Light" (G); Kinder's "I Am the Resurrection" (G); Stainer's "They Have Taken Away"; Martin's "As It Began to Dawn"; the numbers by West and Rogers listed above; Schleider's "O Joyful Sound," and "The Church Is Keeping"; Speaks' "In the End of the Sabbath" (S); and two or three of the Dickinson arrangements.

NEW MUSIC.

The best new Easter anthems published by Schmidt are Peace's "Our Lord Is Risen," SB, and Galbraith's "Thine Is the Greatness," B. Both are bright, easy and suited to a quartet. The same company last year published an excellent solo for Easter, "Be Ye Glad," by Ambrose; I used it with violin obligato, and it was well liked by singer and congregation.

The best of Schirmer's recent Easter numbers is Harvey Gaul's "The Three Lilies," founded on an old Breton carol. It deserves to be as popular as his "Carol of the Russians." "Christen" was last Christmas. Schleider's "O Joyful Sound" is a fine piece of polyphonic writing for a chorus; it is not excessively difficult.

Last year Ditson published Dr. Coerne's

Easter anthem, "In the End of the Sabbath," arranged for mixed voices and also for women's voices, three parts. It has an excellent opening solo for soprano or tenor and is effective throughout. "He Lives" by G. W. Stebbins, is another recent Ditson number; it has the melodic attractiveness that its composer's name guarantees.

Of the Easter anthems recently published by Gray one of the most popular is Targett's "In the End of the Sabbath"; it is intended for chorus and has solos for SATEB. The death of Mr. Targett is a loss to American music. He left nothing finer than this Easter anthem.

The publishers are publishing few cantatas. This year we have had Mark Andrews' "Galilee" (G), a work useful for the Lenten season. A list of Easter cantatas may be found in my article of last year.

J. H. Krummell Dead.

News comes from Pittsburgh of the death there on Feb. 8 of J. H. Krummell, well known for thirty years as an organ expert and tuner. Mr. Krummell was 51 years old. The widow, Mrs. Emma Krummell, two sons—Karl W. and Harry D.—and a daughter—Mildred—survive Mr. Krummell. The cause of his death was pneumonia.

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"TOLD BY THE CAMP-FIRE," by Hugo Goodwin; published by the Clayton F. Summy Company, Chicago.

Mr. Goodwin is one of our best-known executants on the organ, and as a recitalist has won an enviable name for himself; this composition places him at once among the most noteworthy writers of music for the organ. He obviously belongs to the "programmatic" school, seeking his inspiration from other than purely musical sources. This is quite in line with the tendency of the times, when the secular nature of the organ is being emphasized more and more. Our composers are giving us plenty of "atmospheric" music, and music with a story, suggested by an ingenious title. "Told by the Camp-fire" is one of the best of these suggestive pieces for the organ, and we heartily congratulate Mr. Goodwin upon his success.

There are two main themes, one a lyric one and the other marked by strong rhythmic emphasis rather than by a melodic contour. Both themes are developed ingeniously, the second working up to a full organ climax. Mr. Goodwin is not afraid of dissonance, although his discords are usually the result of an evident design; in other words, they occur as a by-product of his scheme of development, and are not thrown in gratuitously. We have never seen any of his compositions before, but if "Told by the Camp-fire" is a fair indication of his talent and skill, we shall earnestly hope to see more of it.

"ANGELICA," by John Martel; published by the Boston Music Company.

This pleasing little piece is one of five "Silhouettes" and is published for piano and for large or small orchestra, as well as for organ. Its import seems hardly sufficient to warrant so varied a presentation; it moves along amiably enough and is written with some skill in the handling of the melodies and in the harmonic framework, but fails to disclose any urgent necessity for the employment of a full orchestra. It will, however, make a good service prelude and as such is to be recommended.

"MARCH-SCHERZO," by C. E. Steere.

"NORWEGIAN DANCE," by Grieg.

Published by the H. W. Gray Company, New York.

The title "Scherzo" suggests three-four rhythm, but there is no law against writing a scherzo in four-four time. Mr. Steere gives his piece the descriptive sub-title "Parade of the Marionettes." It is, as might be expected, dainty and piquant, requiring a constant use of staccato. The composer has avoided imposing climaxes and the effect at all times should be subdued. It is dedicated to Charles M. Courboin, who would play it delightfully.

Edwin Arthur Kraft has made a transcription of one of the most popular of Grieg's piano pieces. It would hardly do for a mid-week prayer-meeting, but undoubtedly will find its own place.

MUSIC RECEIVED.
BOSTON MUSIC COMPANY.
"My Defender," by C. Whitney Coombs.

sacred solo for medium voice with violin obligato by Clarence Kauff.

"Unto You Is Born a Savior," Christmas song, published in two keys.

Mass, "In Honorem B. M. S. V.," by N. J. Elsener, for mixed voices.

Mass, "Regina Pacis," by Nicola Montani, for unison and two, three or four part chorus, boys' voices, mixed voices and men's voices.

"Praise Jehovah," a short cantata by Bruno Huhn, for solo quartet and chorus, adapted to Thanksgiving or general use.

G. SCHIRMER.

"O Paradise," sacred duet for soprano and tenor, arranged from an anthem by J. Lamont Galbraith, by Flaxington Harker.

"Hear, O Lord, When I Cry," anthem with soprano solo by Gottfried Federlein.

The Office of the Holy Communion, by Eugene W. Wyatt.

"The Lord Is My Shepherd," by Conrad Wirtz; anthem for mixed chorus and solo quartet.

"Gloria Patri," by Homer N. Bartlett.

One of the last works from the pen of Horatio Parker has just been published by the Yale University Press, and is entitled "A. D. 1919." The poem is by Brian Hooker, who was Professor Parker's collaborator on the two prize-winning operas, "Mona" and "Fairland." "A. D. 1919" celebrates the return from the war of the men who fought, and is published in memory of the 221 Yale men who gave their lives in the world war, and in recognition of the service rendered to the allies by the 8,000 Yale men who responded to the call to arms. The music is for chorus, subdivided in several places, and for soprano solo.

Death of Angelo De Prossé.

Angelo De Prossé, well-known for many years as an organist and pianist in New York and Chicago, and a member of the A. G. O., died Feb. 13 at the home of George J. Bair, Haddon Heights, N. J., and was buried at Newark, where he made his home for many years. He was organist of Sinai Temple in Chicago for a number of years before his removal to New York in 1895. Mrs. De Prossé, who was prominent in Christian Science circles, died only a few months ago. Mr. De Prossé was born April 21, 1843, at Munich, Bavaria. He was educated at the Royal Conservatory of Music, Munich, and also studied under Faist, Speidel and Bruckner at Stuttgart. He was musical director of the opera at Braunschweig, Bavaria, when a severe illness forced him to return home, where he devoted his time to music. He taught at the Royal Institute for Young Ladies of the Nobility and at the High School for Young Men at Augsburg, Bavaria. In 1865 he was appointed pianist to the King of Roumania, but in that year decided to come to America. Since coming to America he had taught in institutions of the highest grade, including Ohio Wesleyan College, Mrs. Don Piatt's School for Young Ladies, Norwich, Conn.; Misses Meeker's School for Women, and Ferry Hall, Lake Forest, Ill. He was musical director of the Caroline Richings-Bernard Opera Company and of the Norwich Choral Union, Norwich, Conn., and organist of St. John's Parish, Terre Haute; the Fourth Church of Christ, Scientist, New York City; First Church of Christ, Scientist, Newark, N. J.; Plymouth Congregational Church, Chicago; the First Baptist Church, Chicago, and the Free Synagogue, New York City. As a composer he wrote for the piano, orchestra, and different solo instruments. The ritual service music for Sinai Congregation, Chicago, was written by him. Music for the stage was written by him for Mansfield, Roland Reed, Fanny Davenport, and other actors. He wrote the music for Sydney Rosenfeld's comedy, "A Modern Crusoe," and to Shakespeare's "Much Ado About Nothing," which was brought out by the Rosenfeld Company.

The Reuter-Schwarz Organ Company has been awarded the contract for a two-manual organ for St. Paul's-by-the-Lake Episcopal Church, Rogers Park, Chicago. The instrument is to be completed in August.

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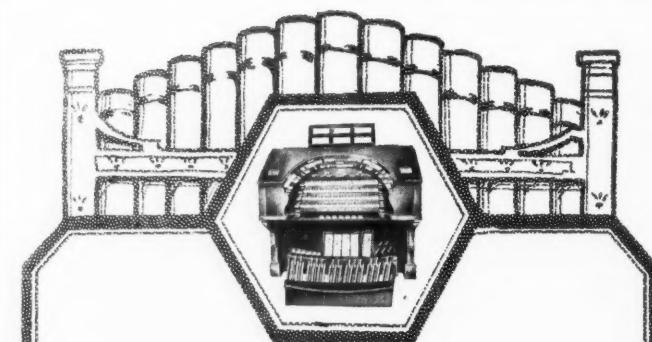
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